$4.00

NUMBER 8
WINTER 1989-90

The E Ticket

"- - - COLLECTING THEME PARK MEMORIES - - -"

TOMORROWLAND'S FLYING SAUCERS

Main Gate

WELCOME … welcome to The "E" Ticket, Issue #8. This time our feature article is about Tomorrowland's **Flying Saucer** ride … a short-lived attraction at Disneyland, but a very durable, popular memory for many theme park fans over the years. It was a thrill to uncover this rare information since now, after 20 years, we finally know for sure how the ride operated.

The **Flying Saucer** attraction is one of the theme park experiences from the '50s and '60s that enthusiastic fans continue to discuss and remember fondly … why? What causes us to spend our time and money searching for collectibles from that era … and why aren't these rides simply forgotten?

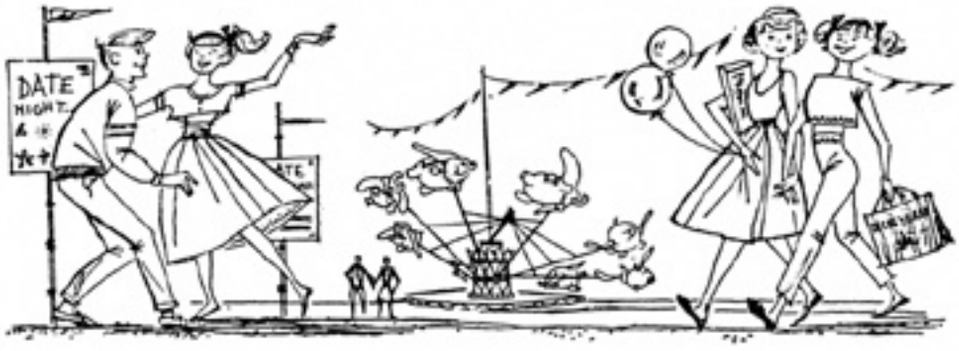
The beginnings of this hobby … of "collecting theme park memories" … can be found in earlier, more established categories of nostalgia. Collectors have been acquiring World's Fair memorabilia since the '30s … souvenirs from the circus, the carnival, and the amusement pier have long been sought after and bring high prices today. These earlier attractions and events did provide a kind of "themed amusement," but they were temporary, poorly maintained, only sometimes atmospheric.

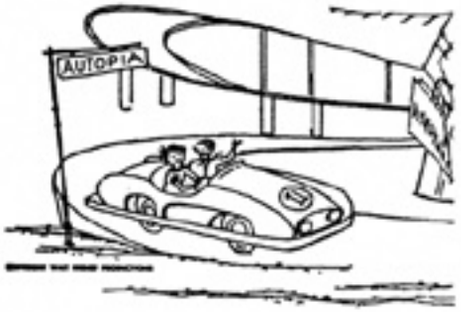
This all changed in 1955 ... Walt Disney opened his Disneyland in Anaheim, California ... and here was a powerfully focused, carefully planned new kind of experience … the theme park. Here were new excitements effectively wrapped in escapist themes: Farawaylands, the old frontier, the realms of an optimistic future, and the already established fantasies of the Disney films. This was the foundation for a new entertainment industry and we're the generation of fans who were on hand … who were enriched.

Now, more than thirty years later, we care. We imagine revisiting that earlier Disneyland (and other theme parks from that time) … we try to recall the rides and exhibits that are now gone from the scene. We attempt to again ride the **Flying Saucers** … much like re-reading a book or viewing again a favorite film. Sadly, although we still have our books and films, theme park experiences are more difficult to relive. Thanks to our books, collectibles, the Disneyland Gallery, and this lively little hobby, we're at least partly successful....

* * * * * *

Our thanks go out,this issue, to Dana Morgan,Gene Cordis, Pat Sellon, Randy Bright and Dennis Ruminer … to the helpful people at the Disney Archives … and especially to Bob Gurr. The enthusiasm he brought to our meetings, his direct and candid descriptions, and his open sharing of information is greatly appreciated.





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The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

*** * * SHOWCASE * * ***

This scrapbook was created as a "Date Night" souvenir to be sold at Disneyland. Scenes of the Park decorate both outside cover and inside pages showing an appealing early '60s Disneyland. The illustration style, upbeat text and use of colors were well suited for the teenagers who used these books to hold keepsakes of the Park.

The scrapbook's opening comments take on a double meaning as we become the "gang"who, twenty-five years later, are sharing "cards, clippings, pictures, programs and all the stuff to help remember fun-filled days."

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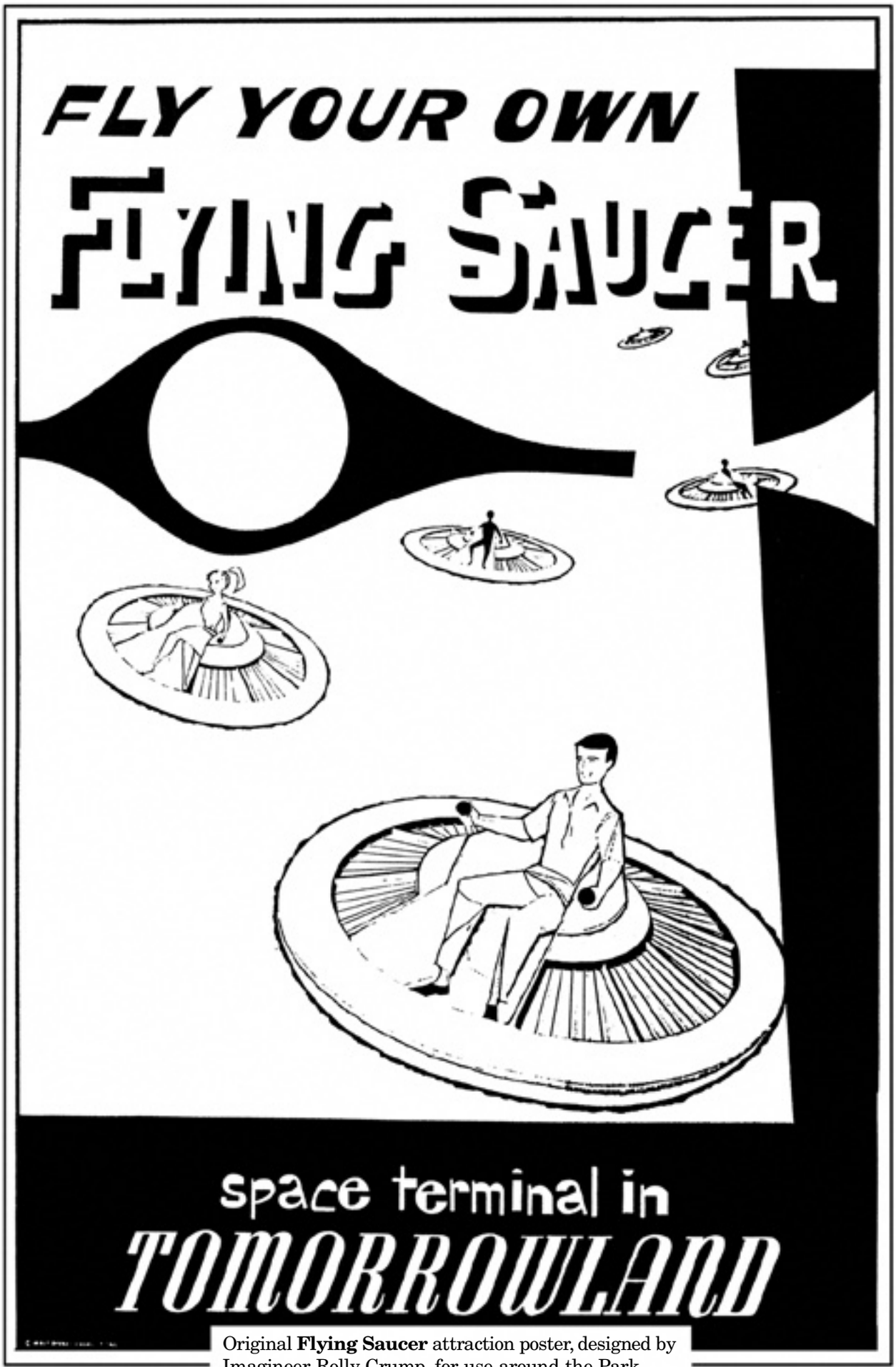

Original **Flying Saucer** attraction poster, designed by Imagineer Rolly Crump, for use around the Park.

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TOMORROWLAND'S
FLYING SAUCERS

by Jack E. Janzen

Across the gangway, through the turnstile, a momentary wait, then a nod from the ride attendant … you move along the stationary boom to climb aboard your personal hovercraft on the **Flying Saucer** ride in Tomorrowland, Disneyland, U.S.A. You strap yourself in and wait. The restraining boom sweeps to the side like a rodeo gate releasing a bronco … a whoosh of air and your vehicle is lifted from the ground. You lean toward the open floor area and the **Saucer** responds by sliding away from the pack. Soon you are gliding effortlessly around the radiant blue floor.

These are our recollections of the **Flying Saucer** ride … a very novel part of the Magic Kingdom between 1961 and 1966. These pleasant memories are mixed with long-term curiosity for, though we experienced it many times, we never quite understood what made the **Saucers** work. Thanks to Bob Gurr, retired Disney Design Engineer and mechanical wizard, we can now unravel the mysteries of this amazing ride.

BEGINNINGS

Anywhere else, the arrival of a freelance German inventor with a red, self-propelled flying saucer for sale would have raised a few eyebrows. But at the Disney Studios in 1960, where the remarkable was commonplace, someone just yelled, "Hey Gurr … take this thing for a test run." Bob Gurr was the natural choice because he was Walt Disney's vehicle expert. He was, at that time, working on a proposed "duck bump" attraction similar to water rides popular in the mid-west. The "bumps"vehicle was simply a large inner-tube with a pivoting motor in the middle that a rider could pilot around a pond. It was intended that this ride would replace the **Phantom Boats** recently removed from Tomorrowland.

Gurr inspected the German saucer, started it up and was off. He fought to control the craft as it careened down the narrow alley between sound stages. He soon got the feel of the controls, as he blew dust on everyone that came out to see what all the noise was about. Though it handled well, and was truly a thrill to ride, the hovercraft was rejected. Individually powered saucers could fail, blocking other riders and, the high speed, razor sharp fan blades were unsuitable for the public.

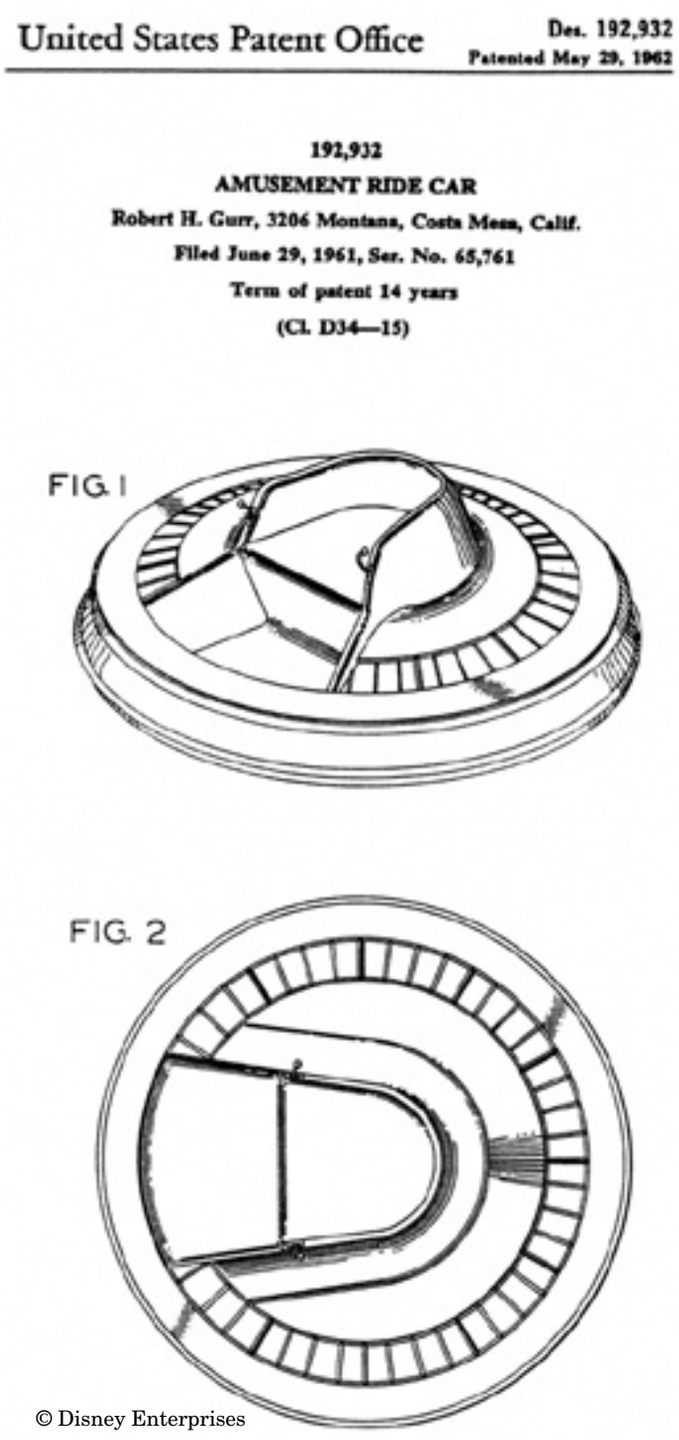
Although he rejected the German design, Walt Disney embraced the hovercraft theme and caused flying saucers to land on the Disney organization. The "duck bumps" project was abandoned … Bob Gurr and other development resources were directed toward this new Tomorrowland attraction.

DEVELOPMENT

Bob Gurr was given the task of aesthetic design for the **Flying Saucer** vehicles themselves. The **Saucers** were essentially an inverted bowl shape with styling to provides futuristic appearance. They were to be passive in design, with no moving parts. Bob sketched out the **Saucers**, defining design elements such as body contour, seat placement, skirt dimensions and non-skid traction pads. These sketches were sent to the firm of Arrow Development which was subcontracted to develop the rest of the **Saucer** ride. This Northern California company specialized in the planning and building of carnival and theme park rides. A model was sculpted from Gurr's drawings and the fiberglass vehicle bodies were fabricated. Arrow Development co-owners Ed Morgan and Karl Bacon kicked into high gear in developing the ride. They were no strangers to Disney's high standards and strict schedule, for they had already successfully constructed several major attractions for the young Anaheim Park.

OPERATION

The **Flying Saucer** project was truly worthy of Tomorrowland and its futuristic theme … no one had ever built a ride like this before. The ride mechanism included four 100 HP motors located away from the **Flying Saucer** facility, which supplied air pressure to below the 16,000 square foot arena deck. This air was channeled through air plenums (ducts) which were six feet in diameter. Large damper baffles controlled the air flow to different sections of the floor, permitting selective pressurization which was critical to the ride startup process. Ed Morgan invented the small valves that controlled the air flow from under the arena floor. As a **Saucer** passed over a section, circular plates in the floor (each controlled by its own "Morgan valve" assembly) would lower, releasing air from under the floor to lift the **Saucer**. As the craft moved to a different area of the floor, the valves would close, preserving the air pressure beneath.



United States Patent Office

Des. 192,932
Patented May 29, 1962

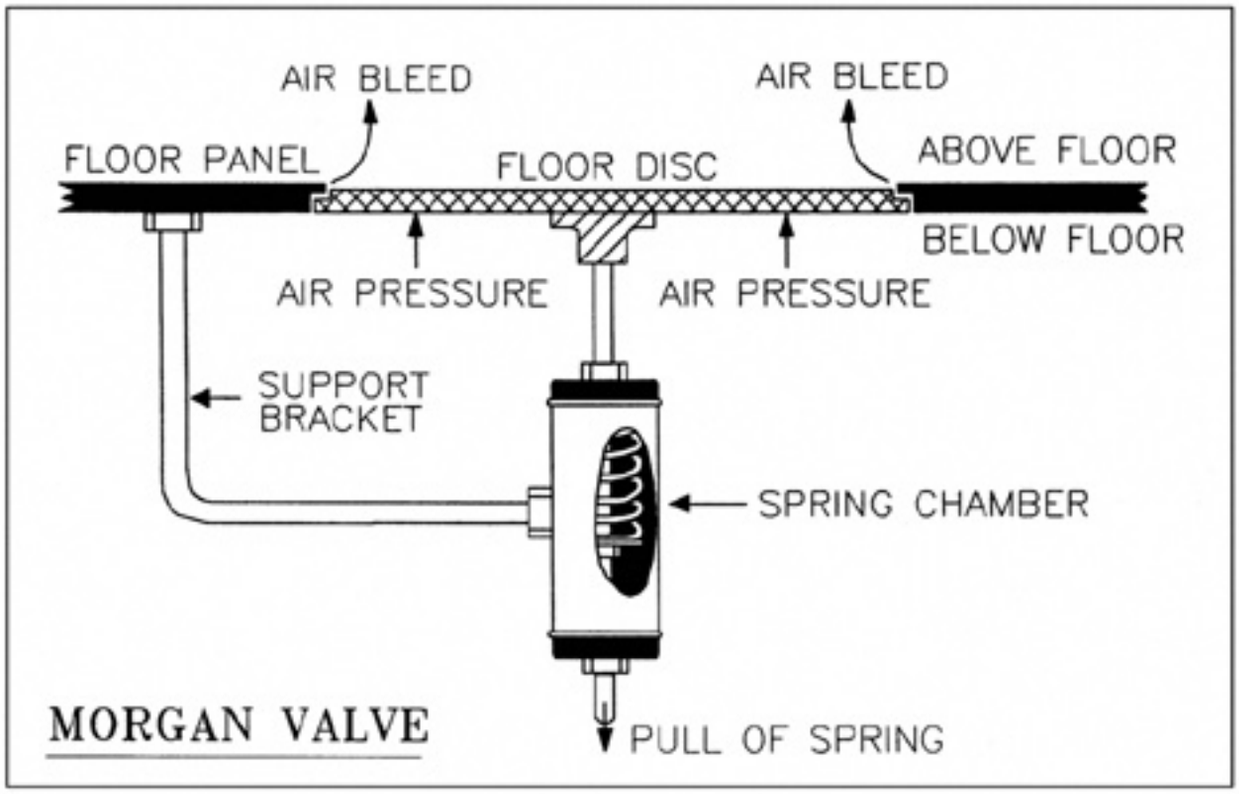
192,932
AMUSEMENT RIDE CAR
Robert H. Gurr, 3206 Montana, Costa Mesa, Calif.
Filed June 29, 1961, Ser. No. 65,761
Term of patent 14 years
(Cl. D34—15)

FIG. 1

FIG. 2

© Disney Enterprises

The valves utilized a spring force that pulled the floor discs open. The subterranean air pressure, which was greater than above ground, opposed the spring and held the disc shut. As part of the design, small amounts of air would escape from around the discs. As a **Saucer** covered a given area of floor, the air pressure under the **Saucer** would increase, approaching a point of equal pressure with that under the floor. With the pressure equalized above and below, the valve spring was able to pull the valve assembly open, releasing the air beneath the floor ... lifting the **Saucer**.



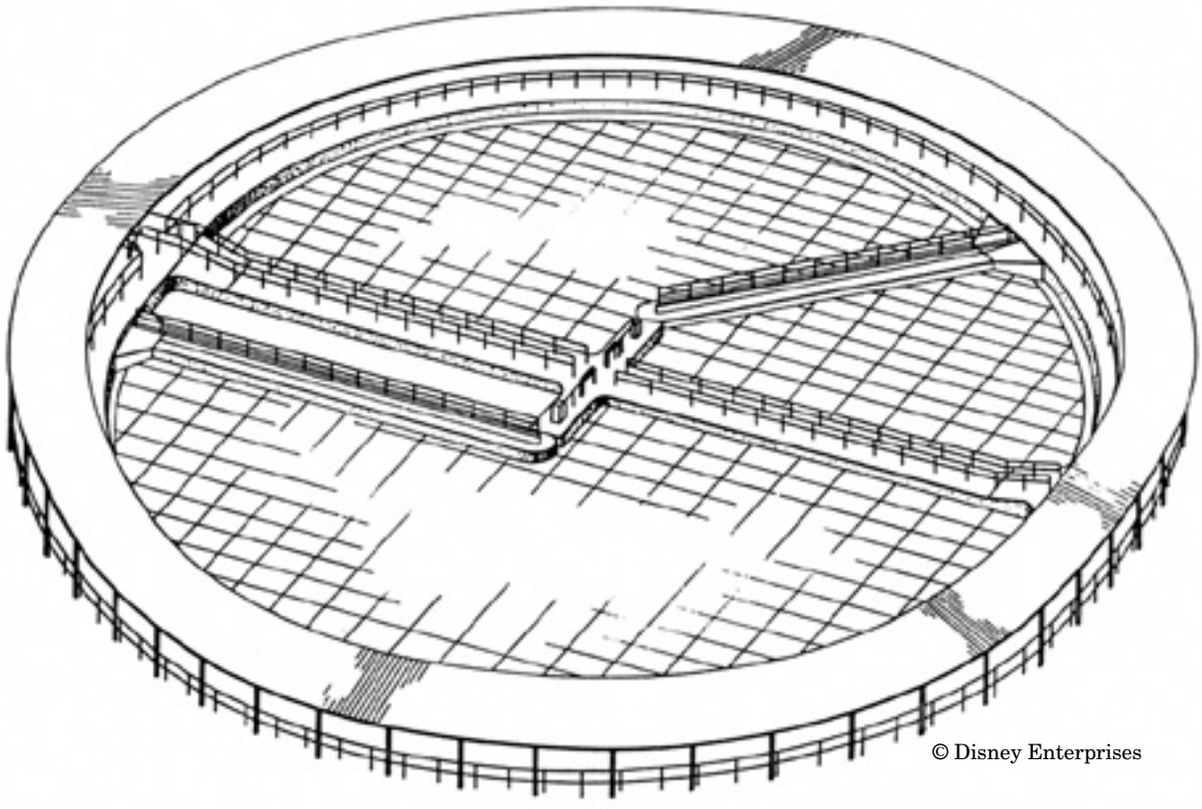
195,760

AMUSEMENT RIDE ARENA

Wilson Martin, Tarzana, Calif., assignor to Wed Enterprises, Inc., Burbank, Calif., a corporation of California

Filed June 29, 1961, Ser. No. 65,760

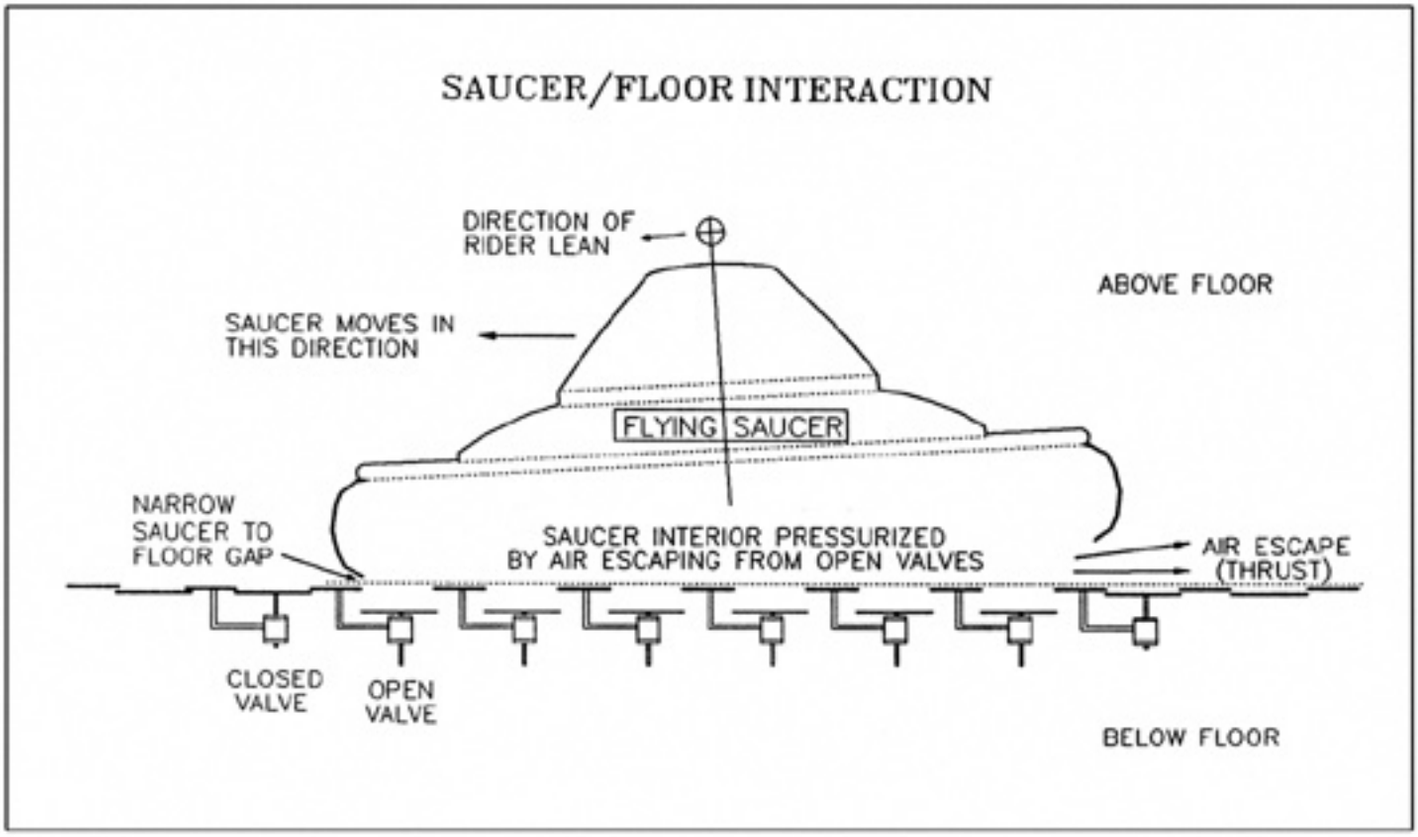
Term of patent 14 years



© Disney Enterprises

Control of the craft was dependent upon the pilot's ability to lean carefully in the direction he wanted to go. At a standstill, the rider's weight would be perfectly centered over the **Saucer**. In this position the gap between floor and **Saucer** skirt would be even around the full perimeter of the vehicle. Air would escape horizontally in all directions and the ship would remain stationary ... this state of equilibrium was very difficult to achieve. As the pilot would lean in a given direction, the **Saucer** would list to that side, reducing the gap between floor and skirt on the leading edge and increasing the gap on the trailing edge. The air beneath the **Saucer** would escape through the larger gap with a force that would propel the craft in the direction that the pilot was leaning. In this fashion, the pilot and **Saucer** would skim over the expansive blue floor, opening and closing valve assemblies beneath it as it went.

The operation of the ride facility itself was a marvel of people (and **Saucer**) management. The attraction had two sides that operated more or less independently. Each worked on a two cycle system of loading and unloading. A large boom would sweep across the half circle, collecting the sixteen **Saucers** that were just finishing their ride. As these were gathered in, the floor was cleared for sixteen just-loaded **Saucers** that were about to begin their ride. The floor remained pressurized during operating hours, with the exception of two strips of decking. These portions of the floor were isolated during the loading/unloading process by closing the baffles in the underground plenums that supplied the air to them, thereby insuring the safety of Disneyland guests. With the **Saucers** loaded, and the boom swept aside, the baffles were re-opened, pressurizing that section of the floor and lifting the **Saucers**. When in full operation, the booms swept at different times, allowing the ride to operate with a minimum of ride attendants. When the booms were not in motion, there were 32 ships being loaded/unloaded, and 32 ships gliding and crashing into one another on the two-sided arena floor.



© Disney Enterprises

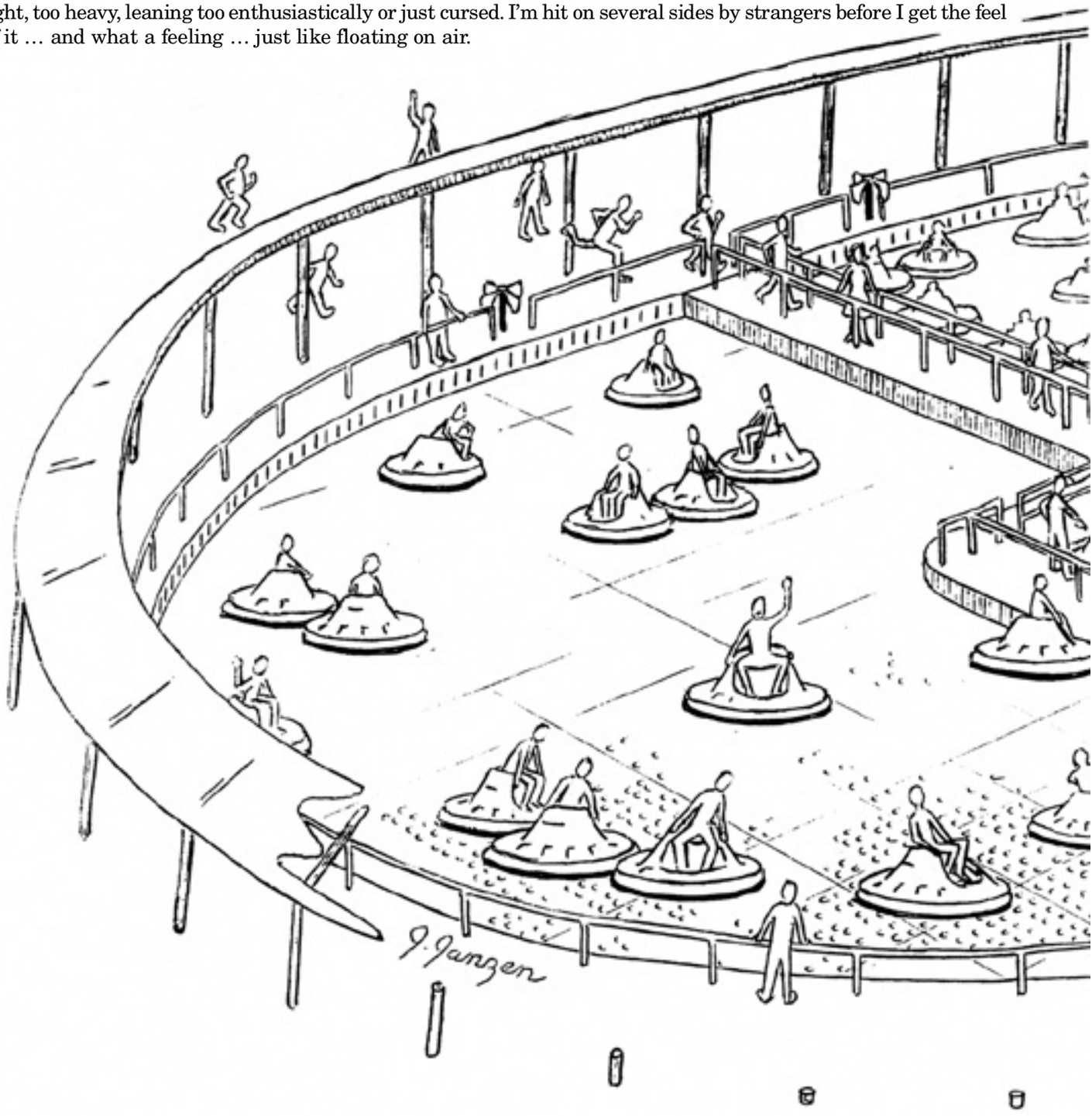
Guests anticipate their ride on the **Flying Saucers** as the boom clears the floor and the loading area is pressurized.

ON THE RIDE

Let's take a ride on the **Flying Saucers** during what may have been the golden age of Disneyland. The date is August 6, 1961 … opening day for the **Saucer** ride. The **Matterhorn**, **Submarine** and **Monorail** attractions are in their second year. The Nature's Wonderland portion of The Mine Train opened last year as did the new **Circarama** show. Mr. Disney's "summer surprise" for us this year is his version of the popular hovercraft phenomena ... the **Flying Saucers**.

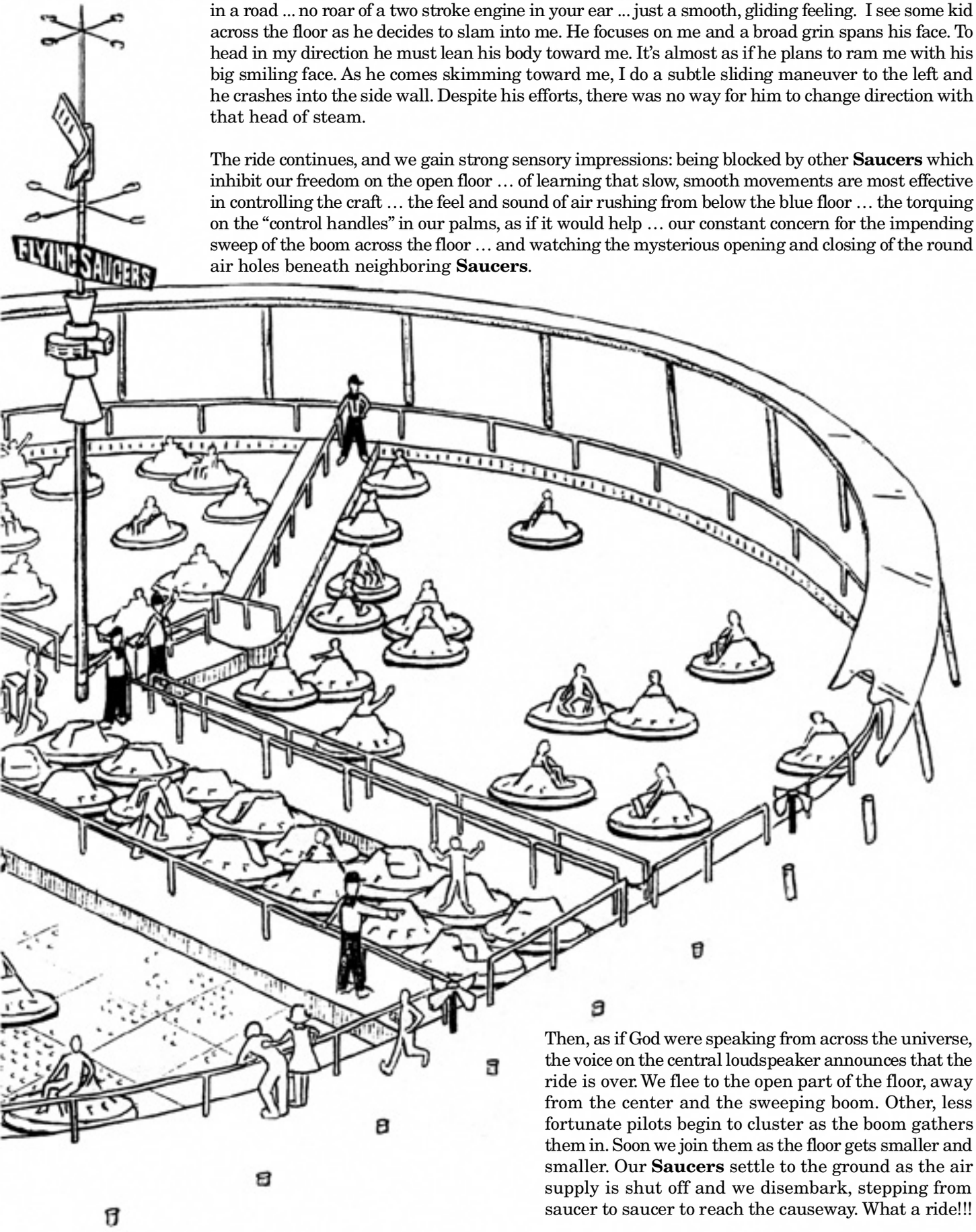
Waiting in line, we can feel the excitement build in the crowd around us. The environment is much like the Tomorrowland **Autopias** … overhead canopies … parents leaning against cool pipe rails, wishing they were not too inhibited to ride … the low, almost subsonic hum of motors that we feel more than hear … and, above all, the laughter and squeals of those folks already on the ride.

Finally, our turn comes. We select our **Saucers** and climb aboard … we feel our **Saucers** come alive and we lean toward the boom swept arena. Each **Saucer** responds uniquely to the size and skill of the riders in our group, but most move smoothly out onto the floor. I'm having a little trouble with my **Saucer** bouncing. I can't figure out whether I'm too light, too heavy, leaning too enthusiastically or just cursed. I'm hit on several sides by strangers before I get the feel of it … and what a feeling … just like floating on air.



The best fun is finding an open bit of floor and sliding across it ... no bumping of wheels over flaws in a road ... no roar of a two stroke engine in your ear ... just a smooth, gliding feeling. I see some kid across the floor as he decides to slam into me. He focuses on me and a broad grin spans his face. To head in my direction he must lean his body toward me. It's almost as if he plans to ram me with his big smiling face. As he comes skimming toward me, I do a subtle sliding maneuver to the left and he crashes into the side wall. Despite his efforts, there was no way for him to change direction with that head of steam.

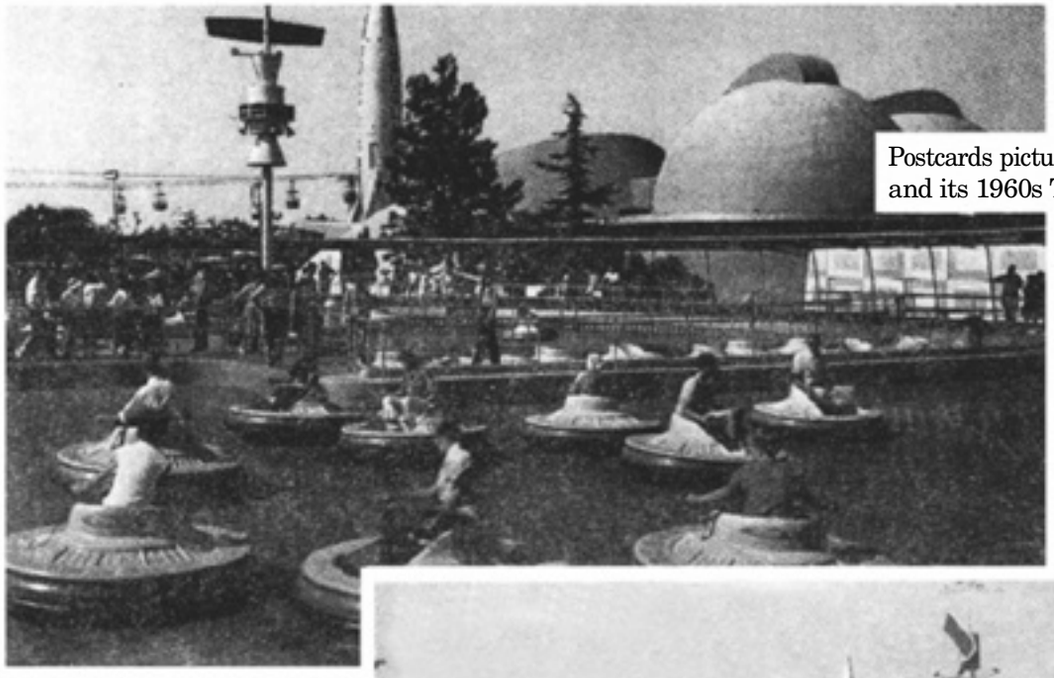
The ride continues, and we gain strong sensory impressions: being blocked by other **Saucers** which inhibit our freedom on the open floor … of learning that slow, smooth movements are most effective in controlling the craft … the feel and sound of air rushing from below the blue floor … the torquing on the "control handles" in our palms, as if it would help … our constant concern for the impending sweep of the boom across the floor … and watching the mysterious opening and closing of the round air holes beneath neighboring **Saucers**.



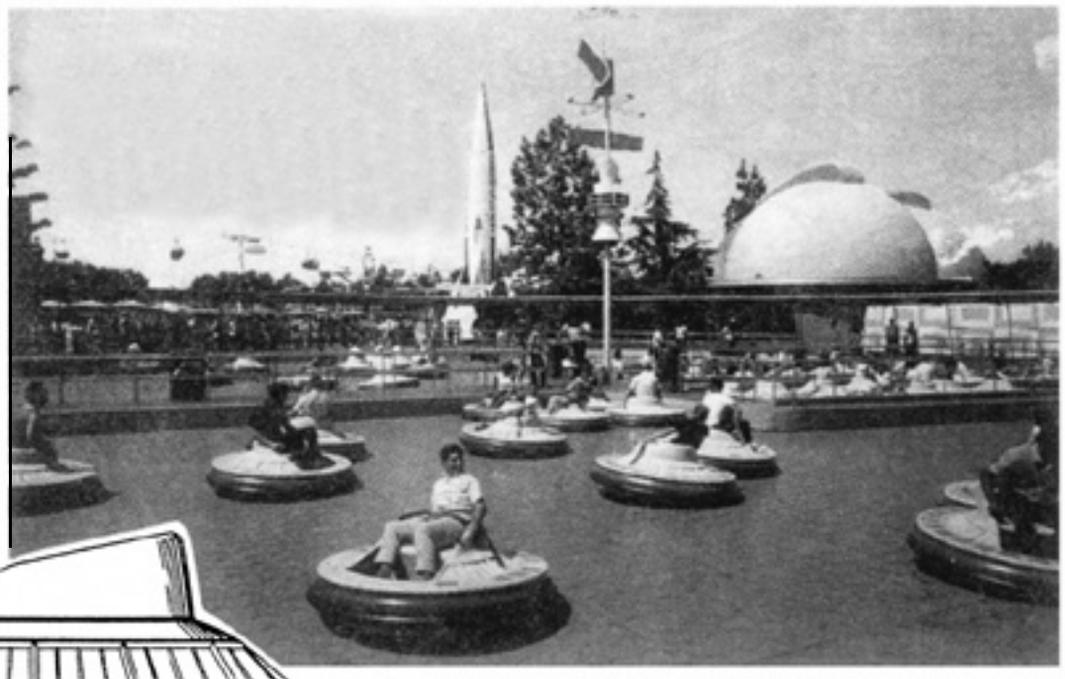
Then, as if God were speaking from across the universe, the voice on the central loudspeaker announces that the ride is over. We flee to the open part of the floor, away from the center and the sweeping boom. Other, less fortunate pilots begin to cluster as the boom gathers them in. Soon we join them as the floor gets smaller and smaller. Our **Saucers** settle to the ground as the air supply is shut off and we disembark, stepping from saucer to saucer to reach the causeway. What a ride!!!

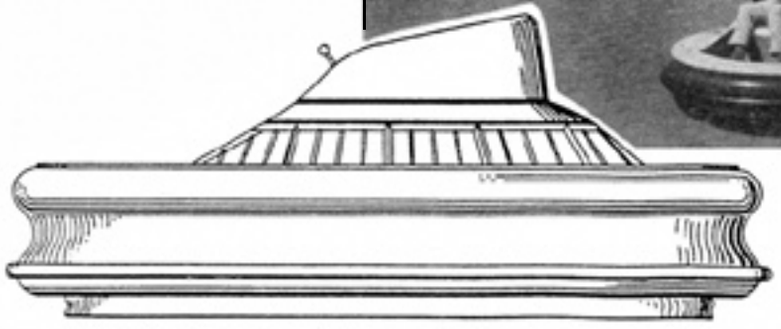
DIFFICULTIES

There were operational problems with the **Flying Saucer** ride from the start. It was the first Disneyland ride that failed to open on schedule, and the same mechanical problems that stalled the opening of the attraction ultimately led to its demise. We asked Bob Gurr why such an innovative and amazing ride was removed from Tomorrowland after only five years of operation. He smiled and said, "Undamped divergent oscillation...." Leon and I looked at one another … he went on to explain that the dynamics of a pneumatic system on this scale were relatively unknown at the time the **Saucer** ride was constructed. When working properly, air would flow underground from the blowers, through the plenums to pressurize the ride floor from beneath. For one reason or another, (sometimes from too many kids bouncing on their **Saucers** at once) a vibration or oscillation would be introduced in this air distribution system. As this rapidly fluctuating air ricocheted within the plenums (much like an echo), it would increase in strength. This would cause a pulsing in the pressure to the floor, sometimes greater, sometimes less then normal. At some point the pressure under the floor would drop so low that all the "Morgan valves" would open at once, releasing the air beneath. This caused a window rattling sonic boom and the **Saucers** would drop to the ground. The unfortunate riders were escorted off the attraction and those in line were asked to try again later.



Postcards picturing the **Flying Saucer** ride and its 1960s Tomorrowland backdrop.





An aerial view of Tomorrowland and the **Flying Saucer** arena taken from the **Matterhorn**—circa 1961.

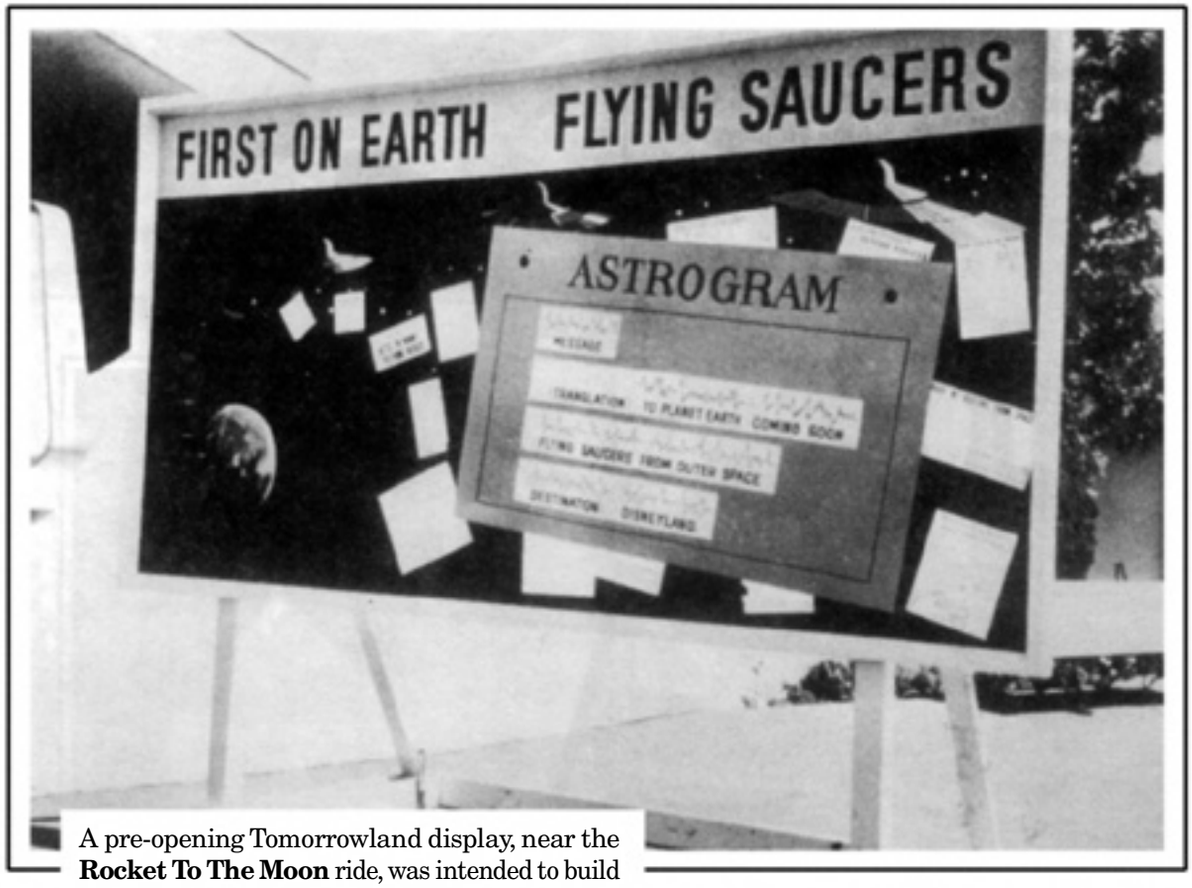
Disneyland Ride Operations Technicians "troubleshoot" the **Saucer** ride.

To restore ride operation, all of the dampers in the plenums would be closed, cutting off the air to the entire floor. One damper at a time would then be opened, pressurizing the floor sections in sequence. This was necessary so that the maximum amount of air was available to offset the spring tension and close the valves in each section. When one section was sealed, the next damper would be opened. The ride operators were never certain whether there would be enough pressure to close the valves, and complete the process. There were always a few valves stuck in the open position which caused a loss of air pressure. Too many open valves could bring the whole floor "down"again.This problem might repeat several times a day … to the frustration of the Ride Attendants and public alike.

This lack of dependable operation and the repeated disappointment to Park visitors were major reasons for Walt Disney's decision to close the attraction. Perhaps also, the planned remodeling of Tomorrowland for the installation of the New York World's Fair attractions was a factor. The new Tomorrowland opened without the **Flying Saucer** attraction, which was closed on September 5, 1966.

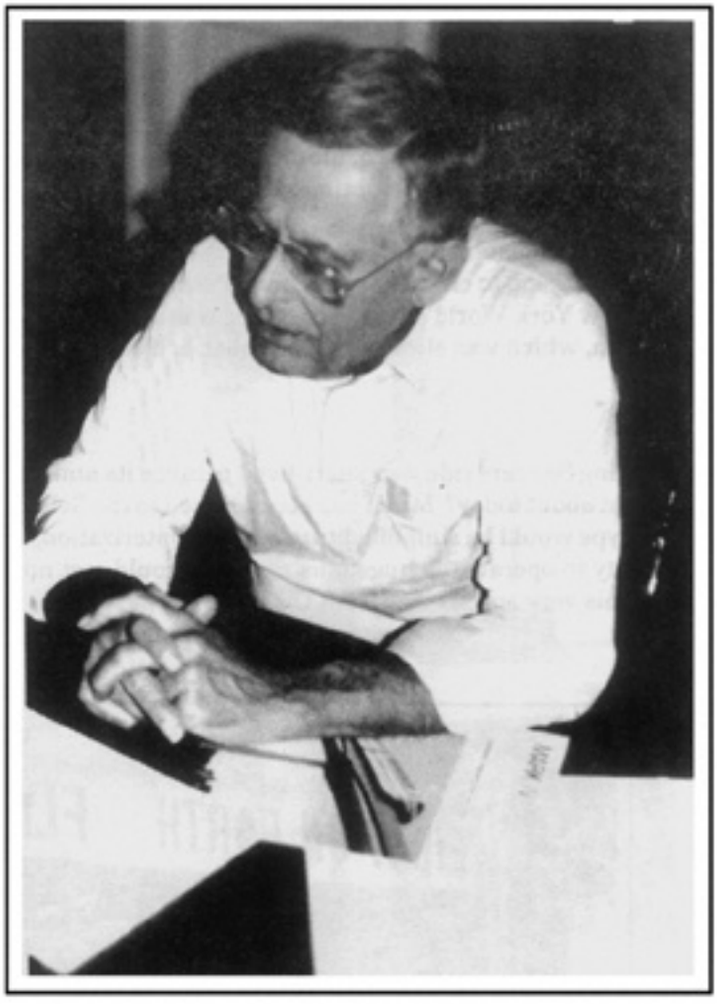
* * * * * *

The **Flying Saucers** ride was short-lived because its ambitious and unique concept was ahead of 1960s technology. But what about today? Much has been learned in the field of pneumatics. Control and regulation of air flow in a ride of this type would be simplified through computerization, and sophisticated electronic feedback. On the down side, electricity to operate the huge fans required would cost much more today than in 1961 … but wouldn't it be great to revive this very special ride from Disneyland's past?



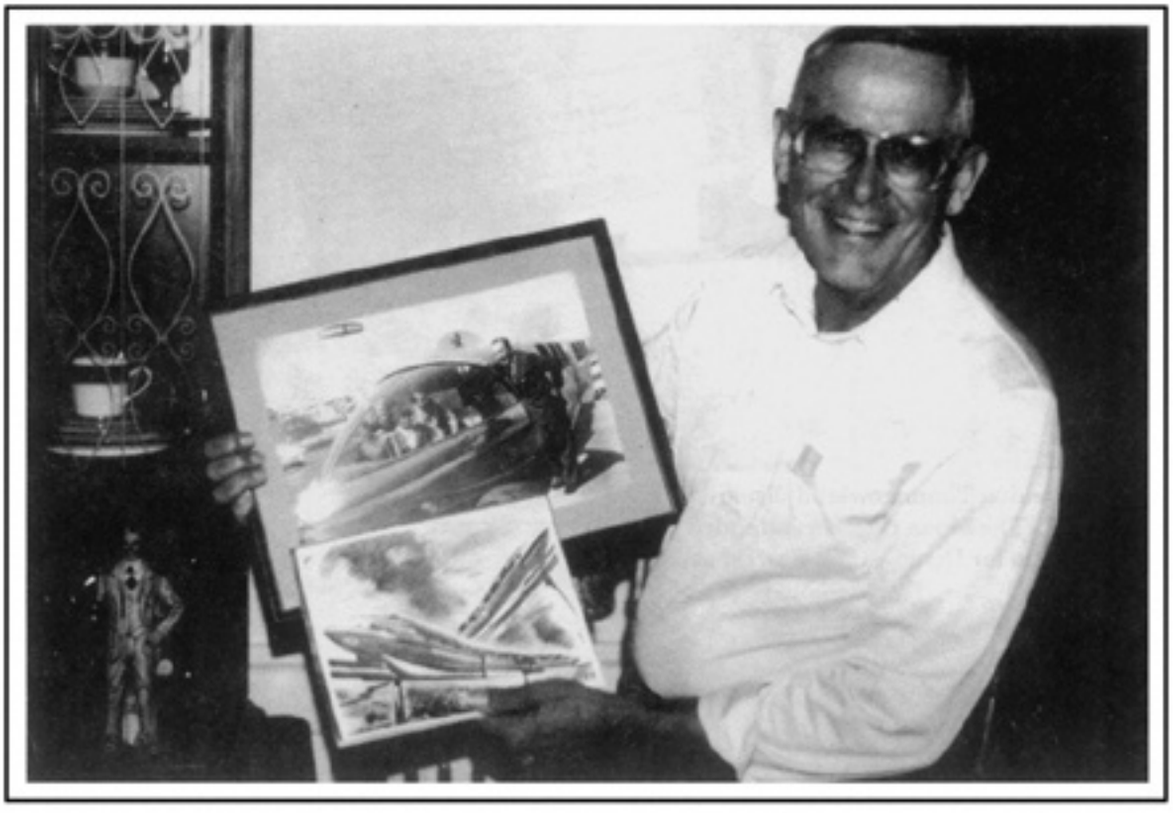
A pre-opening Tomorrowland display, near the **Rocket To The Moon** ride, was intended to build enthusiasm for Disneyland's newest attraction.

BOB GURR



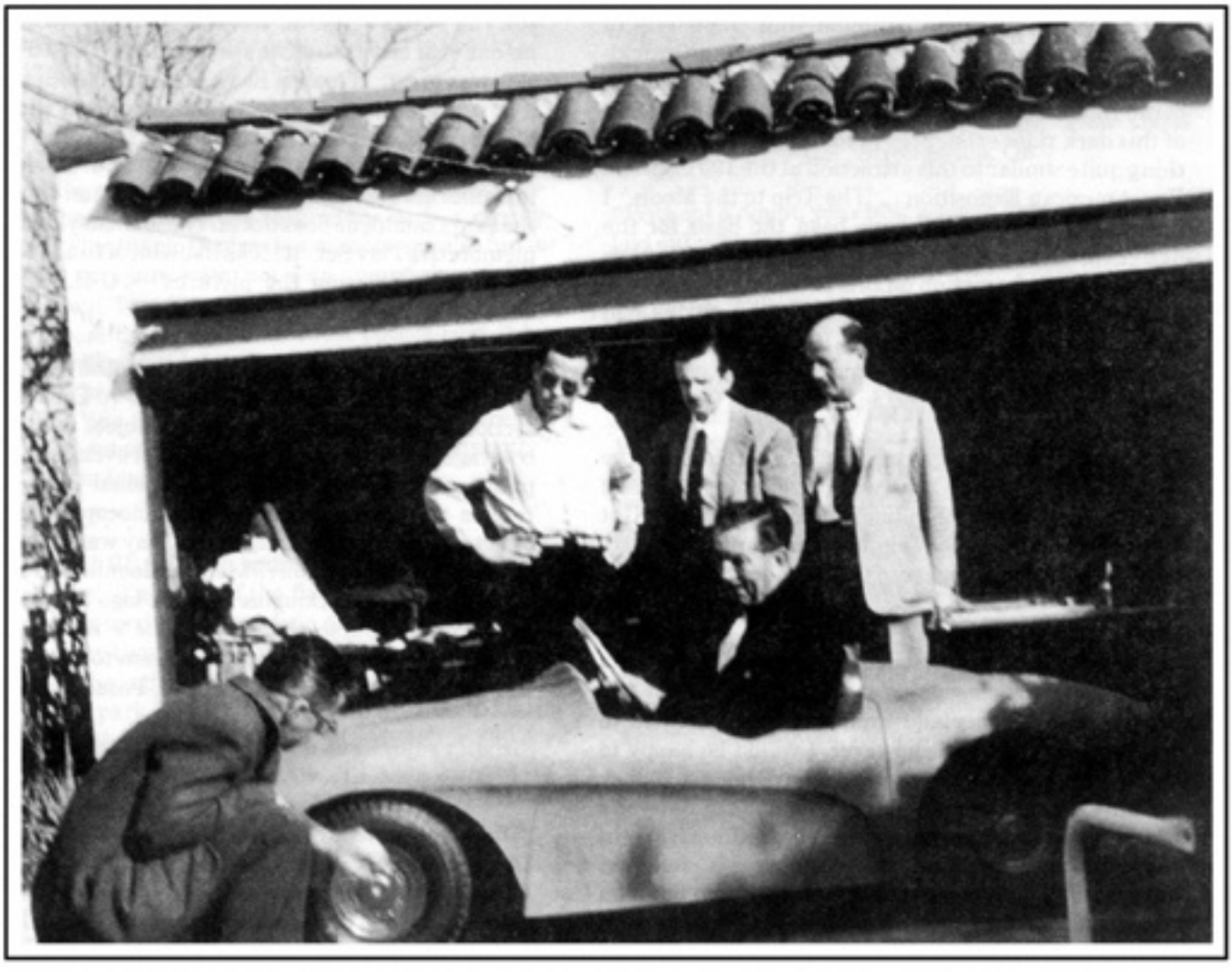
The creation and construction of Disneyland and the other Disney parks is the result of the efforts of many people … but few can list direct involvement with as many "classic" attractions as Bob Gurr … he still has his 1955 Disney business card showing his title of "Director of Special Vehicle Development." That's quite a mouthful, but it's a logical starting place in describing Bob's amazing career, helping make Disneyland a reality.

Bob joined Walt Disney's team on a part-time basis in 1954, while working in automotive design for Ford Motor Co. and Kaiser-Willys. His initial assignment was the drafting of designs for the first Autopia car … and he was immediately caught up in the furious pace of those early days at WED Soon he was doing drawings and designs for the various Main Street vehicles, which were built at the Disney Studios in Burbank. He must have become a full-time employee at some point, because he went on to design and build vehicles, machines, and systems for Disneyland, the World's Fair, Walt Disney World, Epcot, and Tokyo Disneyland for the next thirty years...



The list of Disney park attractions which he designed, engineered, or "project managed" includes many favorites, past and present. The **Viewliner** and the **Monorail**, the **Submarine Voyage**, the **Dark Rides**, the **MatterhornBobsleds**, the **Carousel of Progress** … these are just some of the attractions he was personally involved with. This issue, Bob has shared with us his memories and technical information about what may be the most obscure attraction in Disneyland's past … the **Flying Saucers**.

Bob Gurr retired from the Disney Organization in 1981 and formed his own company, GurrDesign Inc., where he now designs and builds new miracles for the theme park industry. Universal Studio's **King Kong** and the fire breathing dragon in the **Conan** attraction are recent examples of Bob Gurr's imaginative designing and his ability to build complex mechanisms which come to life. The Spacecraft that highlighted the '84 L.A. Olympics closing ceremony is one of his favorite creative accomplishments. Bob has recently rejoined Disney as a consultant, adding his considerable expertise to current Imagineering projects. When asked to summarize his career with Disney, Bob likes to say: "If it moves on wheels at Disneyland, I probably designed it."



In January of 1955, Walt Disney visited a small garage in North Hollywood where a full-size clay mock-up of the first **Autopia** car was nearing completion. Students from the nearby Art Center Model Department did the work, following Bob Gurr's original designs. That's Bob standing at the left with his hands on his hips, with Bill Cottrel and Dick Irvine next to him. Bob's boss at that time, Roger Broggie, is kneeling by the front wheel.

MAIN STREET MAIL BOX

Quotes from our readers

"This was the best issue of The 'E' Ticket so far! Marc Davis was the perfect person to interview, because he had first-hand memories of so many attractions. The suggestion in the last issue for an Old Fantasyland/ New Fantasyland comparison would be great. I'm looking forward to the next issue!" - C.P., Tarzana, CA

"Issue #7 was a delight. I found your 1939 Trip to Venus quite interesting. It sent me looking through my World's Fair material, including Fairground maps of the 1939 masterpiece. I cannot find any confirmation of this dark rides existence. I did find, however, something quite similar to this attraction at the 1901. Buffalo Pan-American Exposition … The Trip to the Moon. I believe this show would have been the basis for the designers of the 1939 Flash Gordon proposal. I've enclosed the information on this 1901 dark ride, so you see, rather than a mere 50 years before anyone had heard of the Moons of Endor, the fact is audiences were enjoying space travel (theme park style) 86 years before Star Tours." - K.S., Yorba Linda, CA

"You guys just keep getting better and better. The interview with Marc Davis was outstanding … lots of new information and the illustrations were a treat. Got a real kick out of 1939 Trip to Venus and Complete Disneyland Playset because they excited my imagination." - J.K., Glendale, CA

"Enjoyed the interview with Marc Davis. Also, the Tom Sawyer article was great fun. My personal work experience at Disneyland unfortunately is limited to the Summer of 1967 … however, I would be happy to share with you anything I can. I have been a Disney fanatic ever since 'when.' Speaking of Tom Sawyer Island, we used to have canoe races, sometimes, early in the morning before the Park was open. It could get interesting if you had several employees who hadn't a clue about paddling or controlling a boat (I was one of them)." - R.O., Santa Cruz, CA

"Again, as with previous issues, I found #7 most enjoyable. Most notable was the 'upgrade' in the printing and screening of the photos and line art. I hope your readership grows and grows, to insure The 'E' Ticket's longevity!" - J.C., Santa Clara, CA

"The Marc Davis interview was extremely good. It was very in-depth and contained a lot of great information on the 'behind-the-scenes' of the early days. I really enjoyed the info on the World's Fair. I'd love to see a story on Ford's Primeval World in the future (somehow no one ever seems to write about it). The Trip to Venus ride was great. It looked like a fantastic ride ... that is, if it really existed. I hope it did! Enjoyed the Tom Sawyer stuff. I believe that the secret escape tunnel from the Fort exists in the WDW version. You people in California are really lucky ... the Canadian version of the Sears catalogue does not carry the Disneyland Commemorative Play Set. It looks like a lot of fun ... oh well. Thanks for printing the pictures." - G.D., Toronto, Ontario, Canada

"Practically perfect in every way … are the only words I can find to describe The 'E' Ticket #7. Each feature section represented the very best subject matter and coverage possible. I'm so pleased that even though the publication now has a very professional look, it still retains the spirit of the early 'photocopied' issues. Just to set the record straight, you may want to remind your readers that Tomorrowland's Moonliner traded in its TWA logo for a Douglas Aircraft logo from 1962 to 1966.And, of course, there is only one 'e' in Star Tours' Moon of Endor. You guys always seem to top yourself, so I can't wait for Issue #8." - D.M., Pasadena, CA

"I didn't enjoy issue #7 nearly as much as prior issues." - G.L., Sacramento, CA

"Outstanding as always! I loved reading the Marc Davis feature. It's great to have this 'primary source' of information. The more details the better. What a wonderful opportunity to converse with such a legend, responsible for so much of the magic that fills our Disneyland experience. I'm also fascinated with the Trip to Venus ride - neat illustrations! It is interesting to ponder its connection with Star Tours. I enjoyed reading Imagineer David Mumford's comments also. In all, it was another fantastic issue!" - D.U., San Jose, CA

"I think you guys are beginning to perfect the fanzine's style. This was the most outstanding effort so far! The discussion with Marc Davis was informative, as well as entertaining. I thought your judgement to carry the article for 14 pages was correct, since the value of a magazine such as yours is in providing as much in-depth coverage as possible. I don't think any magazine, Disney or non-Disney, could have taken such care in preparing that article! I was also glad to see some time devoted to Tom Sawyer Island. This area of the Park has been overtly left out of past articles, though it may be the most dynamic attraction at Disneyland. It is one of the only sections to encourage (and even to demand) Guest exploration and participation. From your information it sounds like the island has had many transformations. Perhaps you can further cover this story using more detailed drawings and discussions with Imagineers. Again, please continue your fine work and devotion. It is greatly appreciated. P.S. … the first Jungle Cruise I ever went on was on Hunts Pier in Wildwood, New Jersey. It was very similar to Disney's." - J.L., Union, NJ

"The interview with the Davises was fascinating. The 'behind the scenes' story gives you a greater appreciation of the effort involved to produce such a quality product. The Jungle Cruise Comments were also fun to read and compare with my own impressions. The article about Tom Sawyer Island also was enjoyable. It is a 'must do' on our list. Most people pass it by because it has no rides, but we find it a welcome relief. The kids love the barrel bridge and the air rifles. Overall, a fine issue. The photos are much clearer. I hope that you will be able to publish more frequently." - R.R., Hamden, CT

"First of all BRAVO for your magazine. Formidable! Magnifique! The copy of the first ticket used by Walt Disney was terrific. The article on Disneyland games confirms my thoughts about wanting to collect them! I preferred the article on Pacific Ocean Park ... a wonderful page of park history, it made me dream for hours after I finished it. You'll find, in this letter $20 for available back issues, and the next issue. Thanks for everything. I will send you,soon, guides from French theme parks." - D.R., Boulogne Billancourt, France

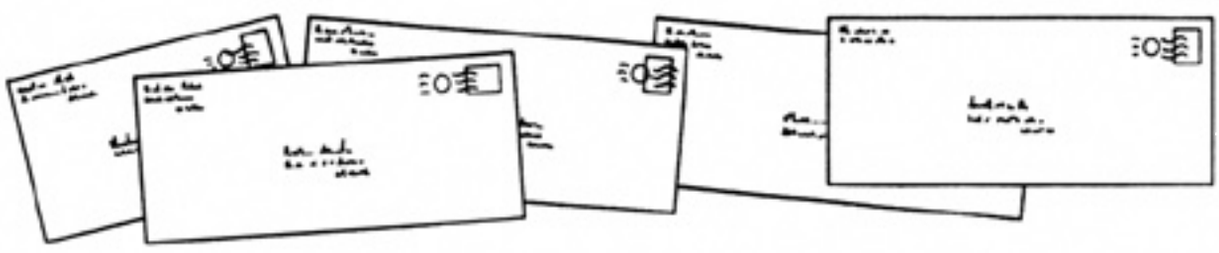
"Sure wish I had the Strombecker Rocket To The Moon model, showcased in Issue #7! I enjoyed the visit with Marc Davis and the Jungle Cruise Comments from 'insider' Budd Justesen." - B.R., Fremont, CA

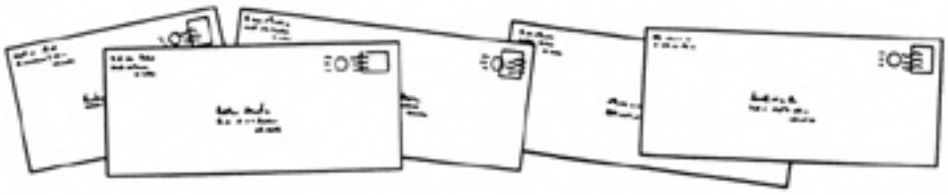
"I enjoyed Issue #7 of The "E"Ticket very much. I was totally surprised by the article titled A 1939 Trip To Venus. I checked through an old guidebook from the 1939 New York World's Fair, and could not locate any reference to this ride's existence. Another ride which was designed for the '39 Fair and never made it was a suspended roller coaster designed by Norman Bel Geddes. This ride was not unlike the 'Ninja' currently at Magic Mountain. I hope you can continue a series about dark rides. Incidentally, Norman Bel Geddes designed the 'Epcot-like' Futurama ride for the G.M. Pavilion at the '39 Fair. I enjoyed meeting you at the Disneyana Convention in July. Look forward to next year." - L.M., Plano, TX

"#6, my first issue, just arrived! I am thrilled! More than all the Disneyana clubs, this is providing me with wonderful tidbits of information on Disney. Does The 'E' Ticket limit itself to Disneyland? How about Disney World?" - L.S., Strongsville, OH

"Without a doubt, your best issue to date. Attractively laid out with great illustrations, the Marc Davis article was perhaps the finest insider piece I've ever read about the parks. You two are really putting the other Disney mags to shame. Please keep up the terrific work. Also, your follow-up section to your Jungle Cruise piece was a great idea. It provided that little extra bit of info that helps make The 'E' Ticket special—those comments by the Imagineers and former ride operators were great. Maybe if you announce what areas or attractions you want to write about next, you can get more commentary like that." - J.H., Maynard, MA

"Hi, Leon & Jack. As always, Issue #7 was great. Keep up the good work. I like your featuring the older information and collectibles. Unlike all the other publications that feature the current stuff, your publication is one of a kind. I still would like to see you go to an annual subscription format. Also, you should soon consider an 'E' Ticket binder to keep all these wonderful fanzines in a 'fitting' place. Thanks, and best regards." - S.S., Agoura Hills, CA





"Number 7 was the best of all. Clearer pictures, better graphics, more varied information ...a better looking magazine. The article about Marc Davis was terrific, and you asked all the right questions. It was long enough to answer a lot of things. Now, how about the Ford Magic Skyway Ride at the 1964/1965 World's Fair in New York? It was an enormous attraction with a multi-level dual track. It featured a rotunda, glass tunnels, convertible Lincolns and Thunderbirds, cave men, dinosaurs, the corridor of wheels and a night view of the future." - J.S.,Anaheim, CA

"Bravo … another excellent issue. You seem to get better with each new issue. It's so nice to know I'm not alone in this world with my Disney desire. Your interview with Marc Davis was so informative I savored every word. Is there any way you could find out why the Disney Organization has such a hard time doing a good documentary on their new attractions. I watched the worst show on the opening of Splash Mountain on the Disney Channel, and have seen many others in the same vein.Have they no respect for their fans? Keep up the good work." - R.L., Westbrook,ME

"We've enjoyed every copy of The 'E' Ticket. The photographs have improved greatly which pleases us. The Marc Davis interview is excellent and the artwork greatly enhances it. We also loved the added information on the Jungle Cruise … thank you. We'd appreciate another article on the Mine Train and Rainbow Caverns, possibly background on the narrations and how they changed over the years, and on the souvenirs that were available featuring the Mine Train. Most of all, we want to thank you again for your wonderful publication." - C. & D.N.,Tucson,AZ

"I can see why this last issue took a bit longer … it is really well assembled and professional. Thank you for caring so much. It's like a Christmas present, waking up on my birthday, or a trip to Disneyland … when I receive it in the mail. Loved your inter-view with Marc Davis. I love his artwork, and even though I never met him, he arranged for my first interview and up-close look at WED, ten years ago. I'm glad I'm not the only one who picked up that Commemorative Disneyland playset at Sears last Christmas … and I was thrilled to see that at least some of it was based on an original item I had no knowledge of. Your magazine and efforts are wonderful and much appreciated." - L.N., Valencia, CA

"Issue #7 was excellent—as always, absolutely out standing. The interview with Marc Davis was terrific. It seemed to give us a sense of how Disney evolved and how one of Disney's 'nine old men' gave us such happiness. Why not give us interviews of Disney's other 3 remaining 'nine old men'? These men bridge the time of Disney animation and history. They were there at the beginning with Walt. I'm sure the others have some beautiful stories to tell about Mr. Disney and their craft. I also enjoyed the story about Tom Sawyer Island. I learned a lot about the caves that I only took for granted before. Any chance of stories on Walt's family?" - K.R., Valley Stream, NY

"You guys are one of a kind! Thanks for all of your effort. The Marc Davis piece is outstanding. I still don't care for the articles on other theme parks/attractions. Would you consider some Walt Disney World articles? I know that to those of you on the 'left coast' Disneyland is the only genuine item, but to many of us here in 'the middle' there are many redeeming qualities to both parks. Perhaps you could compare rides and attractions (i.e. Pirates of the Caribbean) at both places. If you really want to get comprehensive, how about a Tokyo Disneyland rundown? I'm looking at the cover of Issue #7 at the line "…Collecting Theme Park Memories…" WDW is almost 20 years old! Even if you leave it (The 'E' Ticket) as is, I'll still enjoy it and continue to purchase each issue." - R.M., Wichita, KS

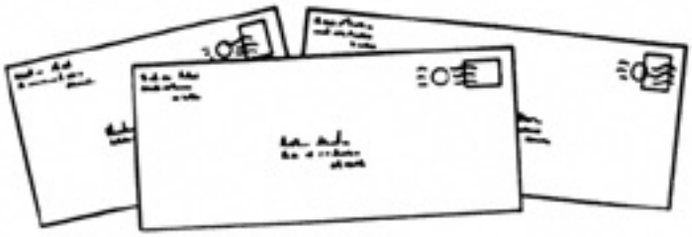
"Marc Davis article was the best so far … interview and sketches were great. It will be hard to top this one. Jungle Cruise Comments was almost as good as your original article. The Tom Sawyer caves was fun ... made me want to go in the caves next time at Disneyland. Where did you get those wonderful pictures of the playset? Issue #7 was great. Wish it was monthly; wish I could help more, but then I wish it was 1955 and I could see Disneyland then." - B.S., Torrance, CA

"Your last issue was great. The interview with Marc Davis and the follow-ups to the Jungle Cruise story were both very interesting. I know that your focus is pre-1970, but some articles on Disney World (especially its planning and building) would be welcome. Also, while the stories about the other parks are O.K., I am really interested in the Disney parks. Maps of the rides (such as the Jungle Cruise and Pirates of the Caribbean) that show where the features are and how they developed would be interesting and especially helpful to those of us who haven't been to Disneyland … yet." - G.M., Bensalem, PA

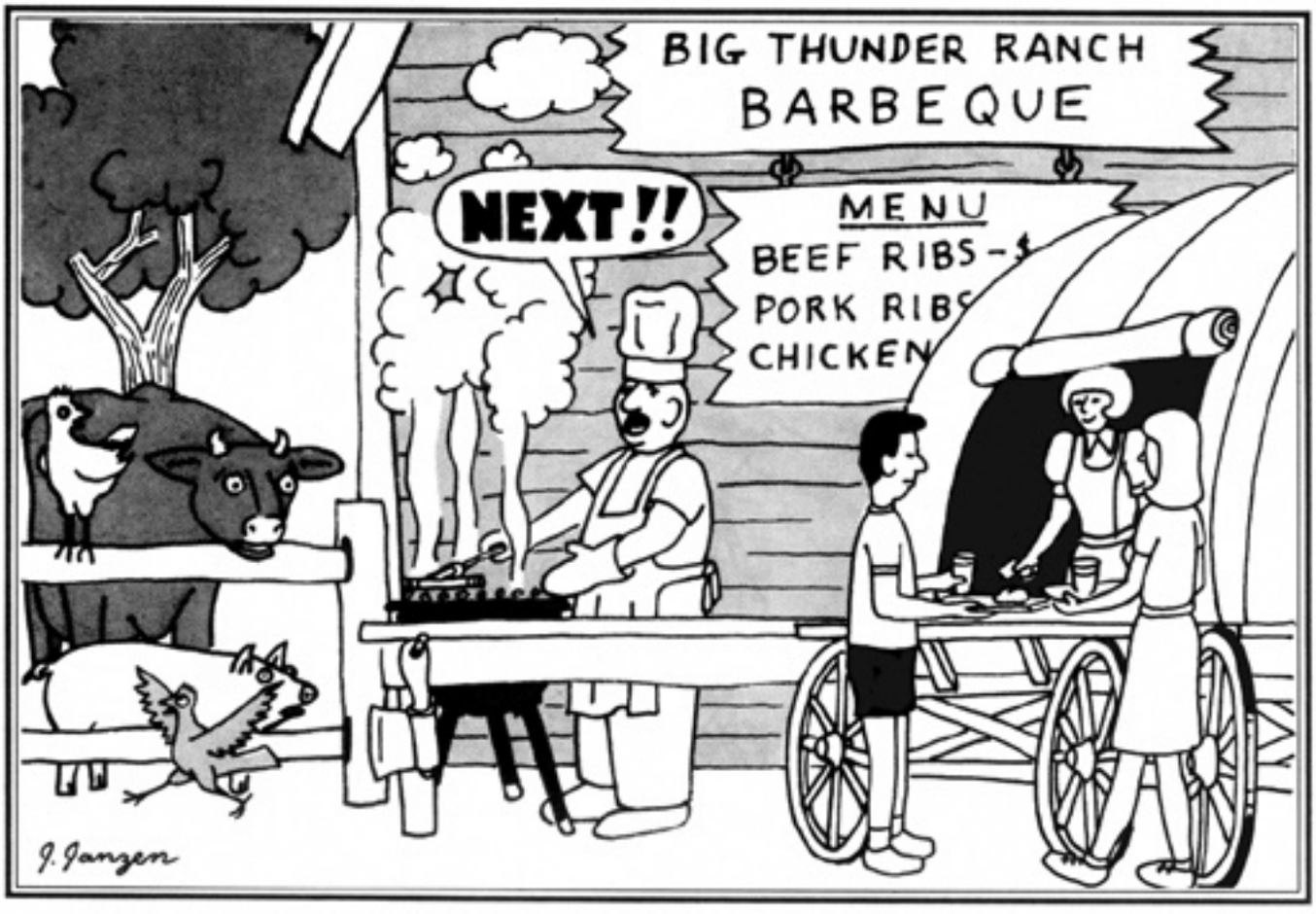
"Thanks once again for another excellent issue of The 'E' Ticket. I enjoyed it thoroughly, as usual. I enjoyed the article with Marc Davis and his charming wife very much. I only wished you could have shown some of the artwork which you talked about in the article. Oh,well. I also enjoyed the article on the dark ride at the New York World's Fair in 1939. Did you know that for the 1933 Christmas season at Macy's, a Buck Rogers ride was created similar to the one described.However, it was not quite as elaborate. I also enjoyed the comments and extra tidbits of information on the Jungle Cruise. I enjoyed the pictures of the Moon Rocket and of the playset. You might have included a complete list of what was inside one of those playsets (i.e. the people, characters, trees, etc.). I know what was missing from Issue #7… anything on Knott's or P.O.P. Although my main interest is Disneyland, I still enjoy reading about the other parks." - P.J., La Mesa, CA

"Just a couple of days after I received and read The 'E' Ticket #7, the Disney Channel had an episode of 'The Best of Walt Disney' called *Adventure in the Magic Kingdom* … a 1957 showing of Disneyland. I had just read David Mumford's letter describing the Jungle Cruise as it was in the beginning and, then, to see it was very interesting and enjoyable. It might be interesting to ask your readers if any of them had been at the Park on Opening Day, July 17, 1955, and to describe their experiences. The Disney Channel also had a profile on Marc Davis on their program *Disney Family Album* … but I found your article more informative and in depth. Thank you." - J.E., Santa Rosa, CA

"Once again, your magazine is very informative. I enjoyed the article about Marc Davis. Also, it was nice meeting you at the National Fantasy Fan Club convention." - A.H., San Mateo, CA

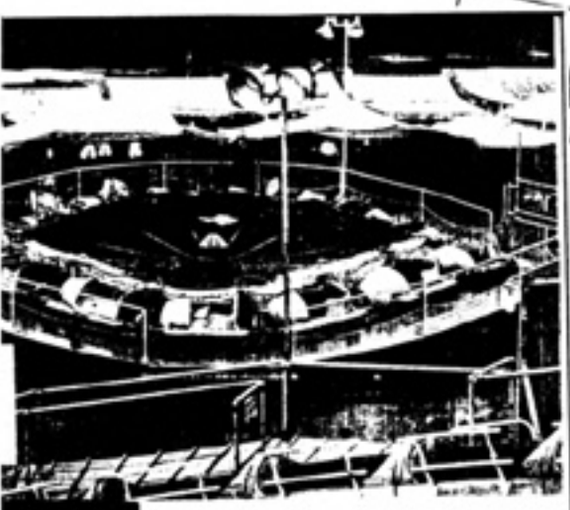


- - A LITTLE HUMOR - -



WITHIN THE PAGES OF THIS BOOK WE HAVE TRIED TO DISPLAY THE FACILITIES WE WILL OFFER FOR THE COMING YEAR. FOR FURTHER INFORMATION OR DATES, WRITE, WIRE OR CALL US AT THE ADDRESS BELOW OR PER ROUTE.
A SUPREME ACHIEVEMENT IN CLEAN AMUSEMENTS
Crescent
Turning on the Lights
CRESCENT
AMUSEMENT CO.
Completely Motorized On A Fleet of Thirty-five Tractors & Semi-Trailers

Here's a look at a "campaign book"for the Crescent Amusement Company, a traveling carnival in the South during the mid-'40s. It's a 16-page black & white catalog filled with Chamber of Commerce testimonials, photos of rides and exhibits, and circus-style artwork to be run in local newspapers. Few collectors of theme park/amusement nostalgia would be able to pass this up....



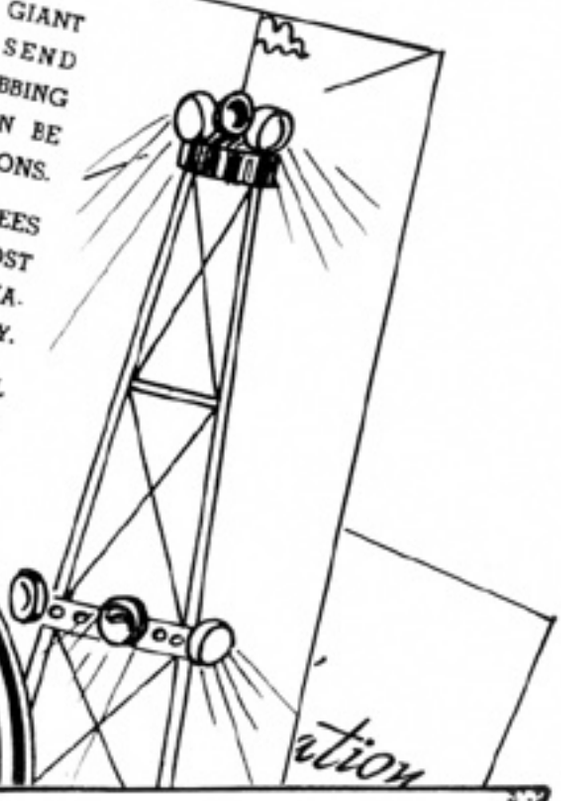
Sleek and fast as a bullet. The NEW SUPER ROLL-O-PLANE. A sensational ride that is flashy and lures many repeat rides.

"STEP DOWN A LITTLE CLOSER, FOLKS." One of our shows that gets the crowd and satisfies them

TOWERS OF LIGHT AND GIANT SEARCHLIGHTS THAT SEND EAMS OF BLAZING LIGHT STABBING TO THE NIGHT SKY THAT CAN BE EN FOR MILES IN ALL DIRECTIONS.

NO WONDER EVERYONE AGREES THE CRESCENT IS THE MOST ANTLY ILLUMINATED ORGANIZA- OF ITS SIZE ON THE ROAD TODAY.

HT ATTRACTS AND WE RIVAL WHEN EVENING COMES AND LIGHT UP!



ation

Our 1947 Itinerary Will Include the States of North Carolina, South Carolina, Virginia and Tennessee

Our riding devices are all NEW, STREAMLINED 1946 and 1947 MODELS. Our shows are CLEAN and ENTERTAINING. Every one a show that WOMEN and CHILDREN CAN ATTEND. CLEAN CONCESSIONS that give merchandise and work for not over a dime. WE DO NOT CARRY ANY GIRL SHOWS. No concessions that cause local committees embarrassment, and above all NO GYPSIES.

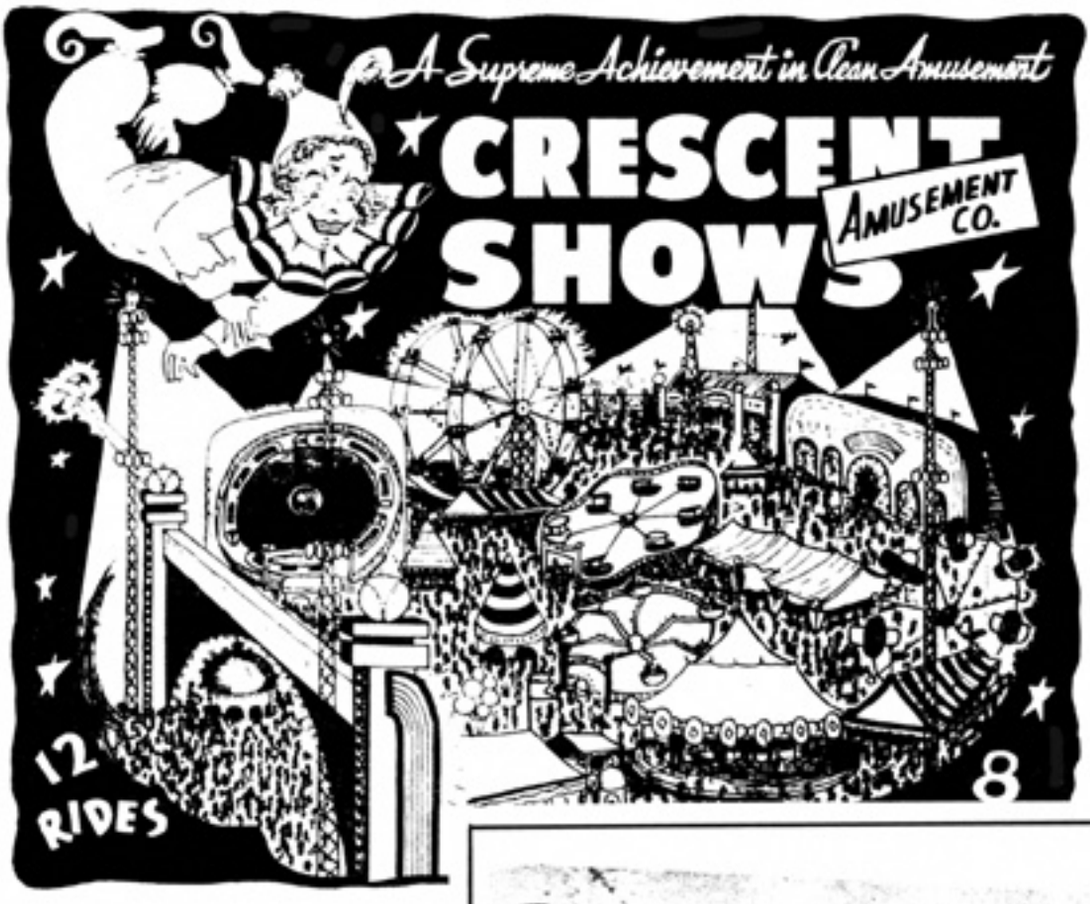
WE PRESENT for 1947

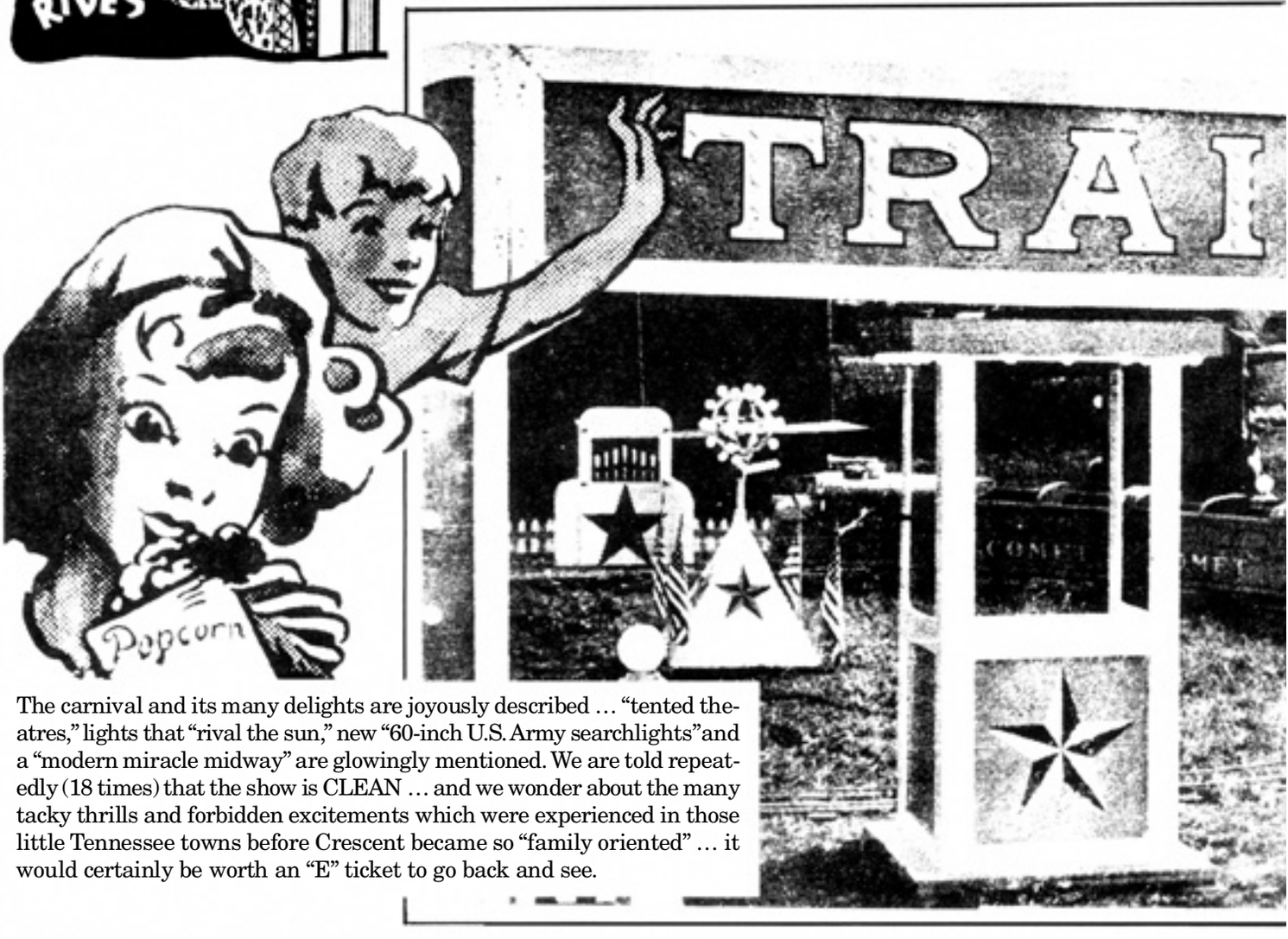
12 RIDES

New Modern 1946, Three Abreast Streamlined MERRY-GO-ROUND
Two Giant Ferris Wheels
New Octopus
New Super Rokoplane
New Fly-o-plane
New Streamlined Caterpillar
Thrilling Chairoplane
Kiddie Auto Ride
Kiddie Boating
Miniature Train
Live Ponies

8 SHOWS

Ben Coates's CIRCUS SIDESHOW
Illusion Show
Dewey Scott's TRAINED MULE CIRCUS
Jack King's WILD ANIMAL CIRCUS
Doc Anderson's MINSTREL SHOW
Congo Show
Fun House—House of Mirrors
Penny-land
THRILLING FREE ACT AT 10 P. M. EVERY NIGHT





The carnival and its many delights are joyously described … "tented theatres," lights that "rival the sun," new "60-inch U.S. Army searchlights" and a "modern miracle midway" are glowingly mentioned. We are told repeatedly (18 times) that the show is CLEAN … and we wonder about the many tacky thrills and forbidden excitements which were experienced in those little Tennessee towns before Crescent became so "family oriented" … it would certainly be worth an "E" ticket to go back and see.

CENT
T CO.
OWS

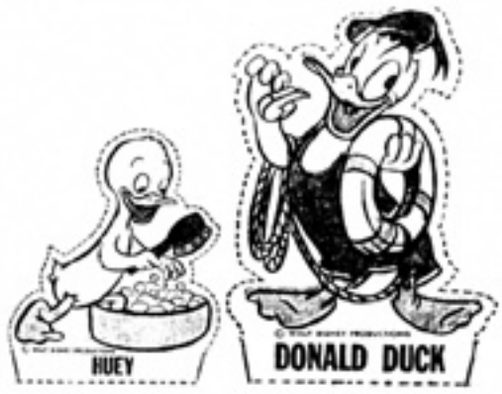
CA
12 RIDES-8 SHOWS
A Supreme ACHIEVEMENT in Clean AMUSEMENT

N

BUG HOUSE

This late '60s press-out playset is notable for its **Haunted Mansion** elements: a five-inch, 4-sided cardstock **Mansion**, and a rather grim stand-up Headsman. Well designed, imaginative cutouts, a box of crayons, and a very maplike paper mat complete the set.

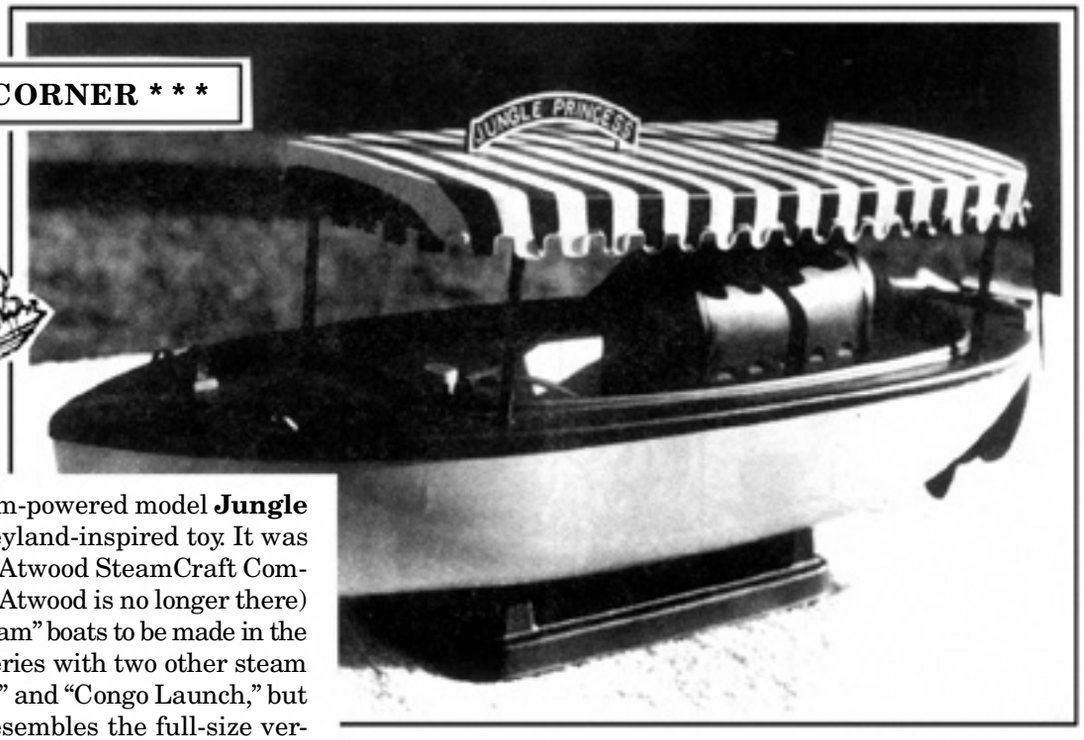
Collectors prefer to obtain a boxed set like this still in mint, unassembled condition ... but as "Disney kids" they must fight the urge to punch out the parts and create their own Disneyland on the floor.



The Disneyland Bubble Bath set (Stephen Riley Company) is an attractive combination of character soap packets and Disney cardstock cutouts. Envelopes in 4 different colors contain soap powder tinted to match,and the cut-outs are nested in Donald's central compartment.

The wax paper packaging and early '50s artwork reflect a time before the familiar logo and other Disneyland images were established.

*** * * COLLECTOR'S CORNER * * ***



The "Jungle Princess," a steam-powered model **Jungle Boat**, is an uncommon Disneyland-inspired toy. It was manufactured in 1958 by the Atwood SteamCraft Company of Montrose, California (Atwood is no longer there) and was one of the last "live steam" boats to be made in the U.S.A. It was produced in a series with two other steam boats, named "Amazon Queen" and "Congo Launch," but only the "Jungle Princess" resembles the full-size versions in Adventureland.

ATWOOD Steamcraft

The "Jungle Princess" was probably not sold at the Park, since Atwood was not an official licensee with Walt Disney Productions at the time. It's made of "vacu-formed" plastic, with a tin and brass boiler, and is 18-1/2 inches long. A cream and brown hull, a bright red and white striped awning, and a tilted smokestack combine for a realistic appearance.

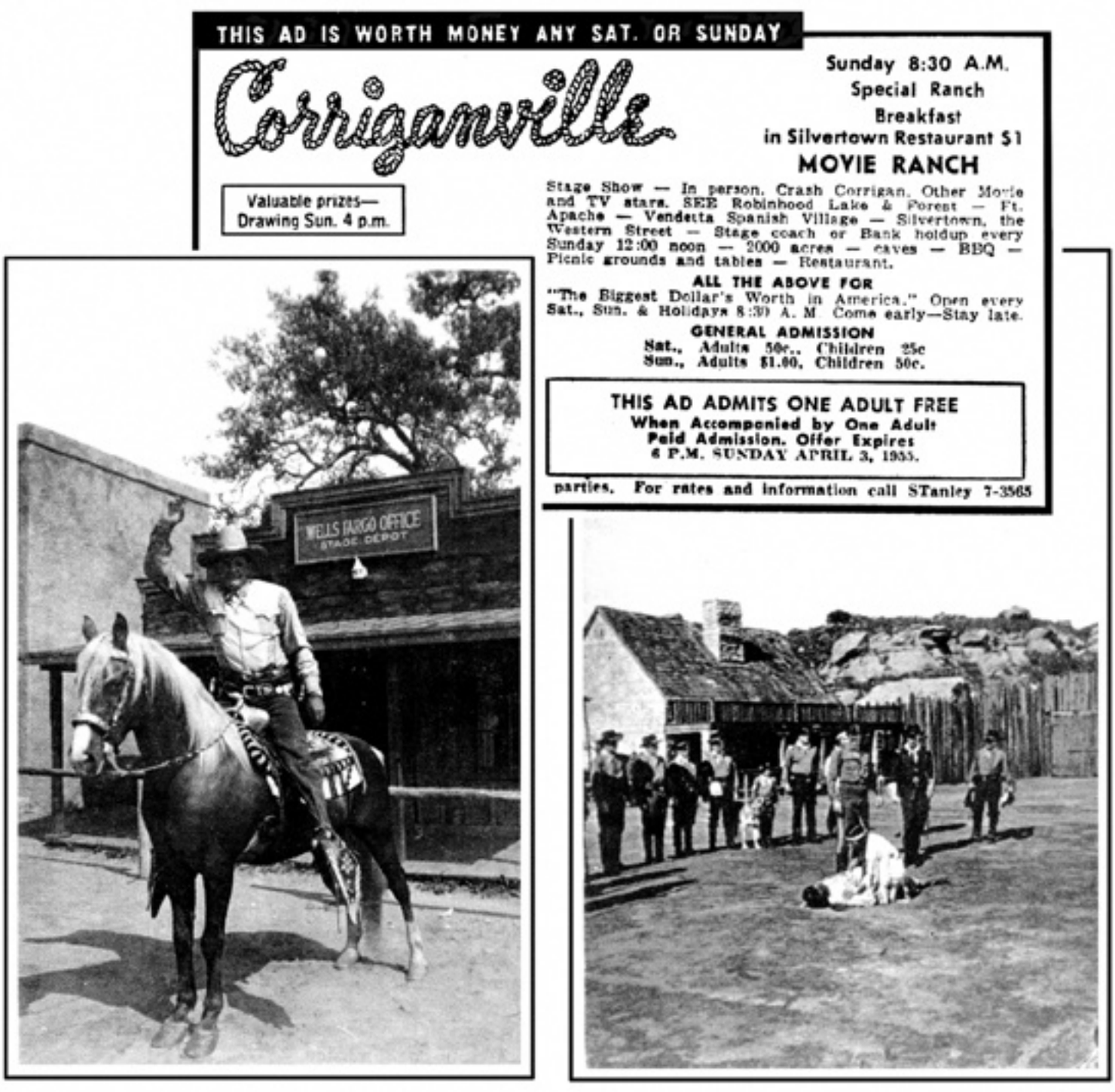
This toy is powered by the simplest of steam engines—the canopy lifts away from the hull, and an oblong spoon of fuel is fitted beneath the brass boiler. After a few minutes, steam pressure is piped to an oscillating cylinder in the bow. The cylinder's shaft turns a small flywheel, and a driveshaft that runs the length of the boat to the propeller. Steering is accomplished with an external rudder.

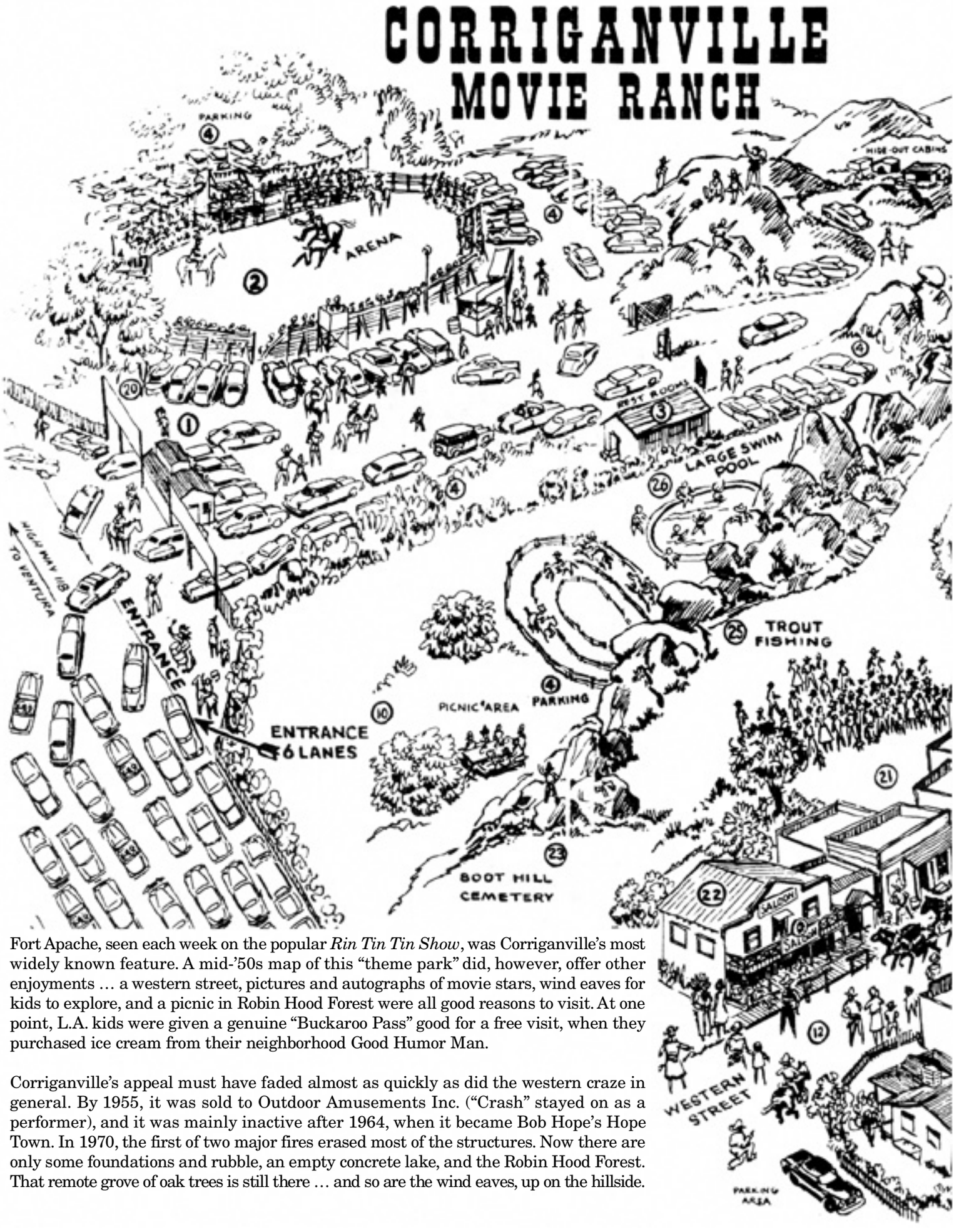
These **Jungle Boats** were large and fragile, and are now quite rare. They were undoubtedly easy to damage, since firing the boiler required the burning of fuel tablets within inches of the plastic hull.There can be little doubt that Adventureland's **Jungle Cruise** "naphtha launches"served as models for these toys … and it's certain that we at The "E"Ticket are happy to have one in our collection.

CORRIGANVILLE MOVIE RANCH

by Leon J. Janzen

Television programs like *Death Valley Days, The Cisco Kid, Gunsmoke* and *The Lone Ranger* stay familiar … we watch their re-runs and fondly remember the '50s era that produced them. Corriganville, a "movie ranch" tourist attraction where many of these shows were filmed, is not recalled quite so often. It was a "back-lot" locale for as many as 3,000 feature films and short subjects from 1932 through the late '50s. The distinctive foothills, covered with boulders and scrub oak, can be recognized in many "B" westerns, Republic serial chapters, and early television "oaters." In 1938, "Crash" Corrigan, stuntman and star of the *Three Mesquiteers* movies, began developing Corriganville for the public. Visitors were able to view movie-making in progress during the week, and enjoy diversions such as the Dalton Brothers hold-up at Coffeyville, the Gun Fight at O.K. Corral, and the Beating of Joaquin Murietta on weekends and holidays.

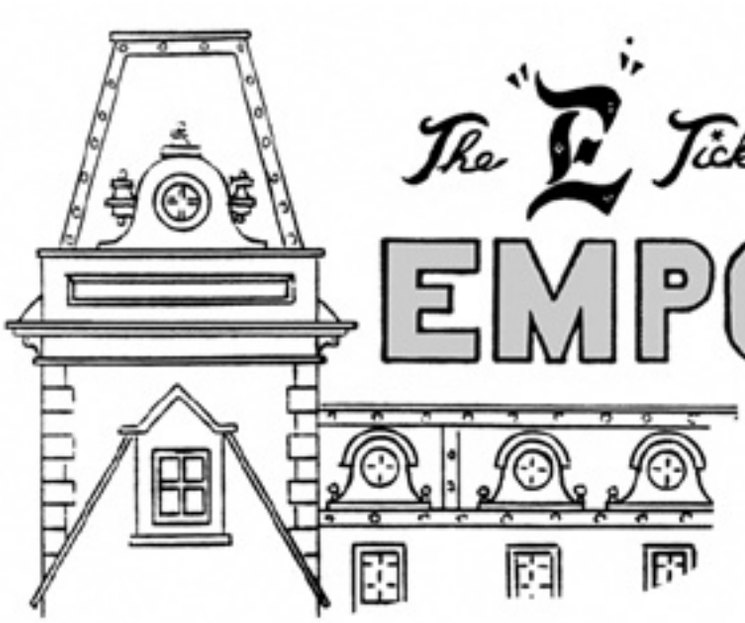

THIS AD IS WORTH MONEY ANY SAT. OR SUNDAY
Corriganville
Valuable prizes—
Drawing Sun. 4 p.m.
Sunday 8:30 A.M.
Special Ranch
Breakfast
in Silvertown Restaurant $1
MOVIE RANCH
Stage Show — In person, Crash Corrigan, Other Movie and TV stars. SEE Robinhood Lake & Forest — Ft. Apache — Vendetta Spanish Village — Silvertown, the Western Street — Stage coach or Bank holdup every Sunday 12:00 noon — 2000 acres — caves — BBQ — Picnic grounds and tables — Restaurant.
ALL THE ABOVE FOR
"The Biggest Dollar's Worth in America." Open every Sat., Sun. & Holidays 8:30 A. M. Come early—Stay late.
GENERAL ADMISSION
Sat., Adults 50c., Children 25c
Sun., Adults $1.00, Children 50c.
THIS AD ADMITS ONE ADULT FREE
When Accompanied by One Adult
Paid Admission. Offer Expires
6 P.M. SUNDAY APRIL 3, 1955.
parties. For rates and information call STanley 7-3565
WELLS FARGO OFFICE
STAGE DEPOT



Fort Apache, seen each week on the popular *Rin Tin Tin Show*, was Corriganville's most widely known feature. A mid-'50s map of this "theme park" did, however, offer other enjoyments … a western street, pictures and autographs of movie stars, wind eaves for kids to explore, and a picnic in Robin Hood Forest were all good reasons to visit. At one point, L.A. kids were given a genuine "Buckaroo Pass" good for a free visit, when they purchased ice cream from their neighborhood Good Humor Man.

Corriganville's appeal must have faded almost as quickly as did the western craze in general. By 1955, it was sold to Outdoor Amusements Inc. ("Crash" stayed on as a performer), and it was mainly inactive after 1964, when it became Bob Hope's Hope Town. In 1970, the first of two major fires erased most of the structures. Now there are only some foundations and rubble, an empty concrete lake, and the Robin Hood Forest. That remote grove of oak trees is still there … and so are the wind eaves, up on the hillside.

CORRIGANVILLE, CALIFORNIA HIGHWAY 118
One of the most interesting places in America to visit.
1. Main Entrance and Office
2. Arena
3. Rest Rooms
4. Parking Areas
5. Shops
6. Fort Apache
7. Burma Road
8. Corsican Village
9. Horses for hire
10. Picnic Area
11. Mexican Street (Border Town)
12. Silvertown
13. Movie Sound Stage
14. Restaurant
15. Chuck Wagons
16. Church
17. School
18. Robin Hood Lake and Forest
19. Caves
20. Exits
21. Country Store
22. Saloon
23. Boot Hill Cemetery
24. Boat Rides
25. Trout Fishing
26. Large Swim Pool
and many other new interesting additions.
BURMA ROAD
FORT APACHE
CAVES
BOAT RIDES
LAKE
ROAD TO ROBINHOOD FORREST
PICNIC AREA
CHURCH
PICNIC
CORSICAN VILLAGE
DANCE HALL
WESTERN STREET
REST ROOM
CRASH CORRIGAN BUCKAROO PASS
Bring Cameras
Get autographs
NO MORE THAN TWO PASSES HONORED TO A CAR
MINGLE WITH MOVIE STARS
5 Miles North of Chatsworth on Highway 118
CORRIGANVILLE
CHATSWORTH
CRASH CORRIGAN * BUCKAROO PASS
2000 ACRES
HOWDY KIDDIES!
Your friendly GOOD HUMOR MAN and I invite you to a rip snortin good time at my Movie RANCH!
BUCKAROO PASS
ADMITS
CHILD UNDER 12
WHEN ACCOMPANIED BY PARENT
Any Saturday or Sunday
OPEN 9 A.M. to 8 P.M.
Corriganville
MOVIE RANCH
Wild West show - Rodeo - Movie Stars
LIVE INDIANS AT FORT APACHE
SEE OTHER SIDE ON HOW TO SEE ME IN PERSON
BAR-B-Q PICNICS



The E Ticket EMPORIUM

YOUR AD HERE FREE!

FOR SALE - Older Vacationland magazines from Disneyland,Schmid collector plates, older Disneyland hanging plates, Mickey's 50th poster, original Mouseketeer certificate, Ovation 4 record set Music of Walt Disney, much more. Send SASE for list.

FOR SALE - Just located—Jungleland (in Thousand Oaks) postcards. I have 2 sets (11 cards per set) at $15 per set postpaid. Please send check/M.O.

FOR SALE - The Supplement to The First Directory of Disneyana Dealers and Sources is ready, with 40 pages of additional sources for Disney collectibles. You can get your copy for $7.50 postpaid.Also available is the original First Directory of Disneyana Dealers and Sources, with 80 pages/900 listings for $10 postpaid.

FOR SALE - The following Disney lists are available for an S.A.S.E.each: Disneyland collectibles - Disney Toys & Coll. - Disney theme park postcards, ads, articles - WDW, Epcot, Tokyo, WDP, movie pressbooks/lobbies/posters - Movie stills.

FOR SALE - Disneyland, WDW, Epcot, Tokyo postcards (old & new) list revised monthly for large S.A.S.E. (.65) - Also available for $1: Disney Items list of buttons, guidebooks, magazines, pennants, etc.

FOR SALE - Ltd. edition lithos by Charles Boyer, signed & numbered, limited to 1000 each: Star Tours, Mickey's 60th Birthday, Magical Smiles #1 - only $89 each, plus $5 postage/hdlg/ins.

FOR SALE - Disneyland and unusual Disneyana - Send $1 for large list, thanks.

FOR SALE - Disney reissue movie posters, send $1 for list.

FOR SALE - Buttons and lapel pins.

FOR SALE - Private collection of Disney parks, films, and television items. Please send $1 cash in large SASE for list.

WANTED - Disneyland Guides from the '50s and '60s, early home movies of the park.

WANTED - Alice in Wonderland ride photos from Disneyland. Also wanted Alice movie posters (foreign too) & lobby cards, b&w stills, coloring books, copies of model sheets, AND the ride poster!!!

WANTED - Cartoon cels, drawings, backgrounds, etc., old books, paper items, anything on FANTASIA.

WANTED - Audio recordings (prefer WED/W.D.I.) of Disneyland Railroad depot calls, PeopleMover sciddle music and exit march, Frontierland entrance music, Treehouse organ, Small World clock and load/unload music.

WANTED - Mine Train items, Thumper items, photos and movies of the Mine Train/Nature's Wonderland, and Main Street model.

WANTED - Tom Sawyer Island attraction poster.

WANTED - I am interested in locating items pertaining to Fantasia,including posters, lobby cards, and especially the 1940 Deems Taylor book published by Simon and Schuster.

WANTED - Paper material from Disneyland: maps, guidebooks, postcards, magazine articles, etc., and Stombecker model kits.

WANTED - WED employee manuals and project reports, Disneyland operations manuals.

WANTED - Disneyland 25th Anniversary lamppost sign and any lamppost signs from Florida or Tokyo.

WANTED - Storyboard, Vol. 1 & 2, Issues 1 & 2, mint or near-mint condition.

WANTED - Early Disneyland Viewmaster Reels, Schuco Disneyland Monorail, Zorro model kit.

WANTED - The following spiral-bound books from the Art Corner at early Disneyland: "How to Draw Jiminy Cricket," "How to Draw Goofy" and "How to Draw Pluto." I'll even settle for good Xeroxes of these books, thanks.

WANTED - Original Disneyland attraction posters, particularly Alice in Wonderland and Haunted Mansion.

WANTED - Disneyland menus, employee items, Disneyland uniform patches, any Disney designed or Disney character military patches, thanks.

WANTED - Employee pins "Kim," "Earl" or "Larry" from any of the Disney Parks.

WANTED - Disneyland or Disney World employee badge "Kevin."

WANTED - Disneyland Items: wall maps, posters, lamppost plaques, in-house items (pictures, cast premier tickets, handbooks, manuals, etc.) contact.

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WANTED - Disneyland postcards. - Please send description and pricing.

WANTED - Disney related certificates: old stock certificates, Mickey Mouse Club certificates, etc.

WANTED - Mickey Mouse in Bronze by Blaine Gibson and a copy of the first two issues of The "E" Ticket - Thnx.

WANTED - Disney animation art—will pay cash or trade lithos.

WANTED - Picture guidebooks from Disneyland. - Call with years available or write.

WANTED - Golden Horseshoe Items, Pirates attraction poster.

The E Ticket EMPORIUM

WANTED - Disneyland Grad Nite buttons: 1974,1975, 1976, 1978, 1980, and the small 1950s Metlox Disney Porcelain figurines of Mickey, Minnie, and Donald.

WANTED - Fantasia Vernon Kiln pieces, artwork,old Park material, photos of discontinued attractions and buildings, especially construction photos.

WANTED - Storyboard Issues #1 and #2, and Animation Magazine #1.

WANTED - Quality Disneyland toys from the past … Schuco Monorail,Matterhorn Coin Bank, Tomorrowland Rocket Control Panel,Disneyland Playset all or part, Ideal Tom Sawyer Raft, Auburn Disneyland sets, Tru-View Safari Gun, early lunchboxes, S.F. & D. Tyco Railroad, TWA Strombecker rocket and the Frontierland Stage Coach, the Map to Never Never Land, and earlier punchout books from Disneyland. I know it's a dream list, but let's talk!

WANTED - Any Disneyland guidebooks, giveaways, maps, postcards, paper items … anything with Disneyland on it.

WANTED - Attraction mirrors (18x24) sold at both Emporiums for the following: Walt Disney World Railroad, Jungle Cruise, Big Thunder Mountain Railroad and Space Mountain.

WANTED - I'm a new Disneyana collector specializing in ALL PARKS paper/pamphlets/products … I'm 18 years old with no income. I'll trade my pamphlet doubles for yours (or pay up to $5). I need your help!

WANTED - Images of the Hall of Chemistry and early Tomorrowland. I will pay for color photocopies.

WANTED - A through E Disneyland ticket booklets, any year. Also want employee name tags: "Bill," "Carla," "Joe," "Martha," or "Steven."

WANTED - Employee badge "Betty" wanted for use in square dancing. Also photo of old Plantation House Restaurant, was on site of the Haunted Mansion.

WANTED - Video copies of any of the vintage Disneyland travelogs (such as Gala Day At Disneyland 1959, or Disneyland U.S.A. 1956) recently shown on the Disney Channel's Walt Disney Presents series.

WANTED - Disney Litho: Triple Self-Portrait.

STRICTLY DISNEY SHOW & SALE presented by the National Fantasy Fan Club for Disneyana Enthusiasts —Sunday, Feb. 4, 1990 from 11 a.m. to 4 p.m. (opens at 10 a.m. to N.F.F.C. members) at the "Inn At The Park," 1855 South Harbor Blvd., Anaheim, CA (one block south of Disneyland's Main Entrance). Admission $3. TENS OF THOUSANDS OF DISNEYITEMS FOR SALE, OLD AND NEW!

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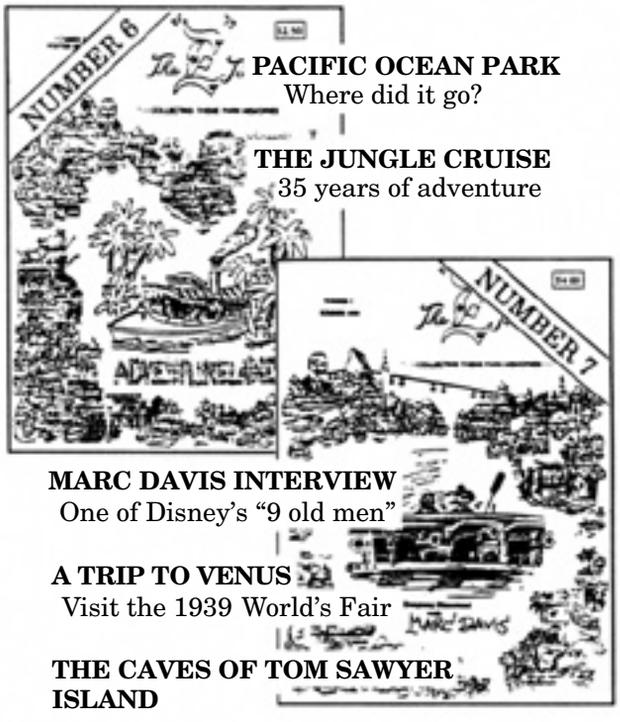

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WHY CALL IT THE "E" TICKET? — The "E" Ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. We hope to continue to share these memories in future issues of this publication.

THE "E" TICKET'S CONTENT — Our goal is to experience once again our theme parks as they were when they made their first wonderful impact... in the '50s and '60s. We will do this in at least three ways: 1) by presenting historical information about the parks 2) by relating personal experiences, and 3) by exploring the growing hobby of theme park collectibles.

SUBSCRIPTIONS/BACK ISSUES — The "editors" of this fanzine have so far avoided a fixed publication schedule for future issues of The "E"Ticket … and so do not offer subscriptions. These elusive "editors" do foresee many upcoming issues, however, since there seems to be no limit to the subject matter, nor to the receptivity and enthusiasm of our readers. We hope each of you will confirm this by ordering the next issue with the enclosed ISSUE #9 REQUEST LETTER. Remaining copies of Issue #6 (Jungle Cruise), Issue #7 (Marc Davis Designs Disneyland) and the 1988 Annual (Dave Smith/Archives) are available for $5.00 ($4.00 plus $1.00 postage/handling) for each issue.

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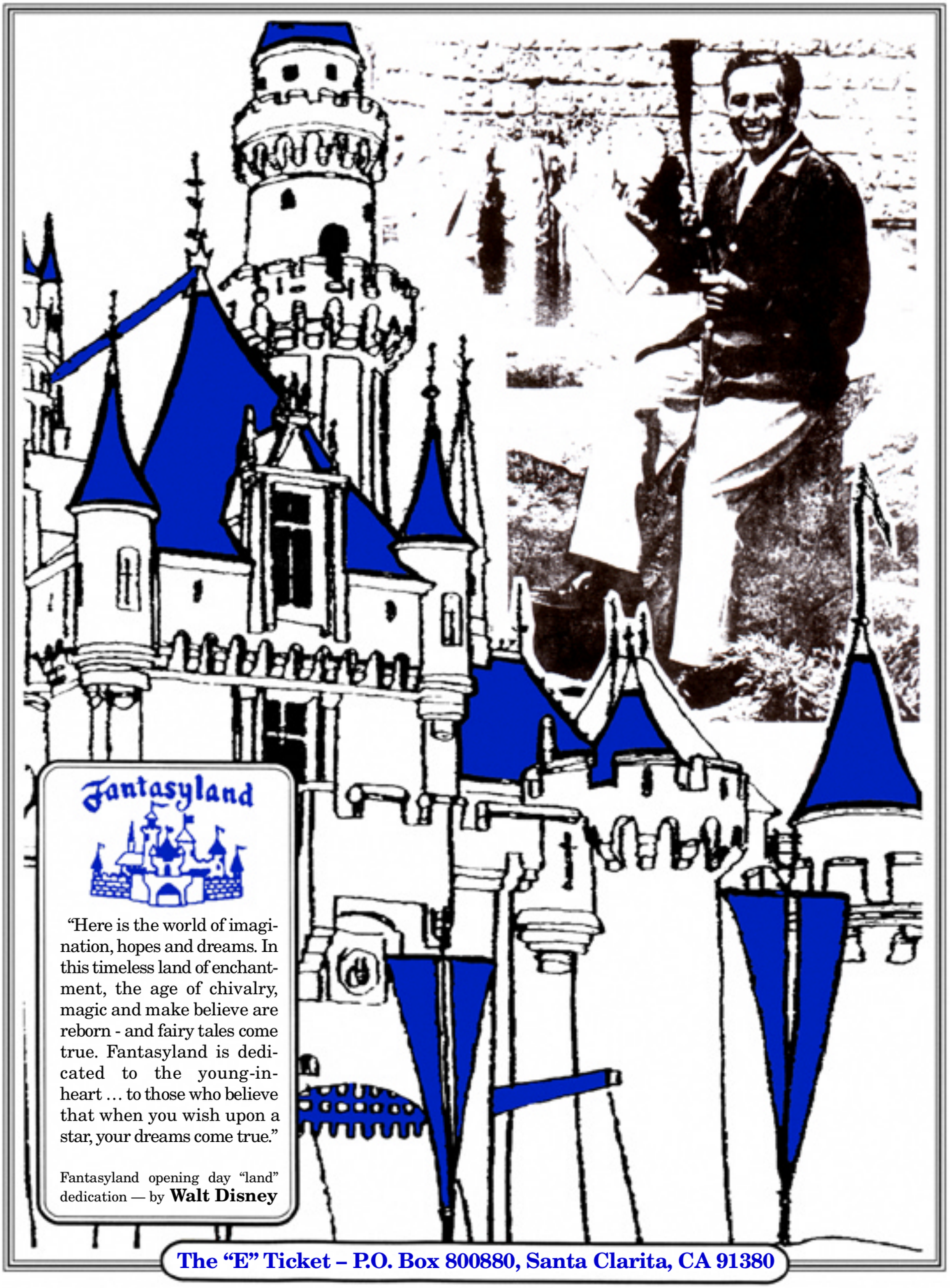
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